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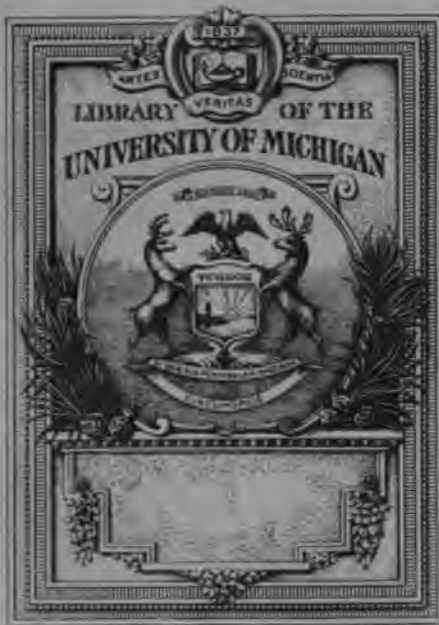
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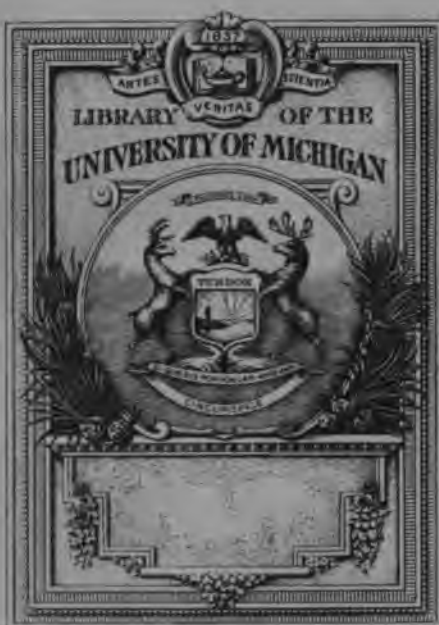
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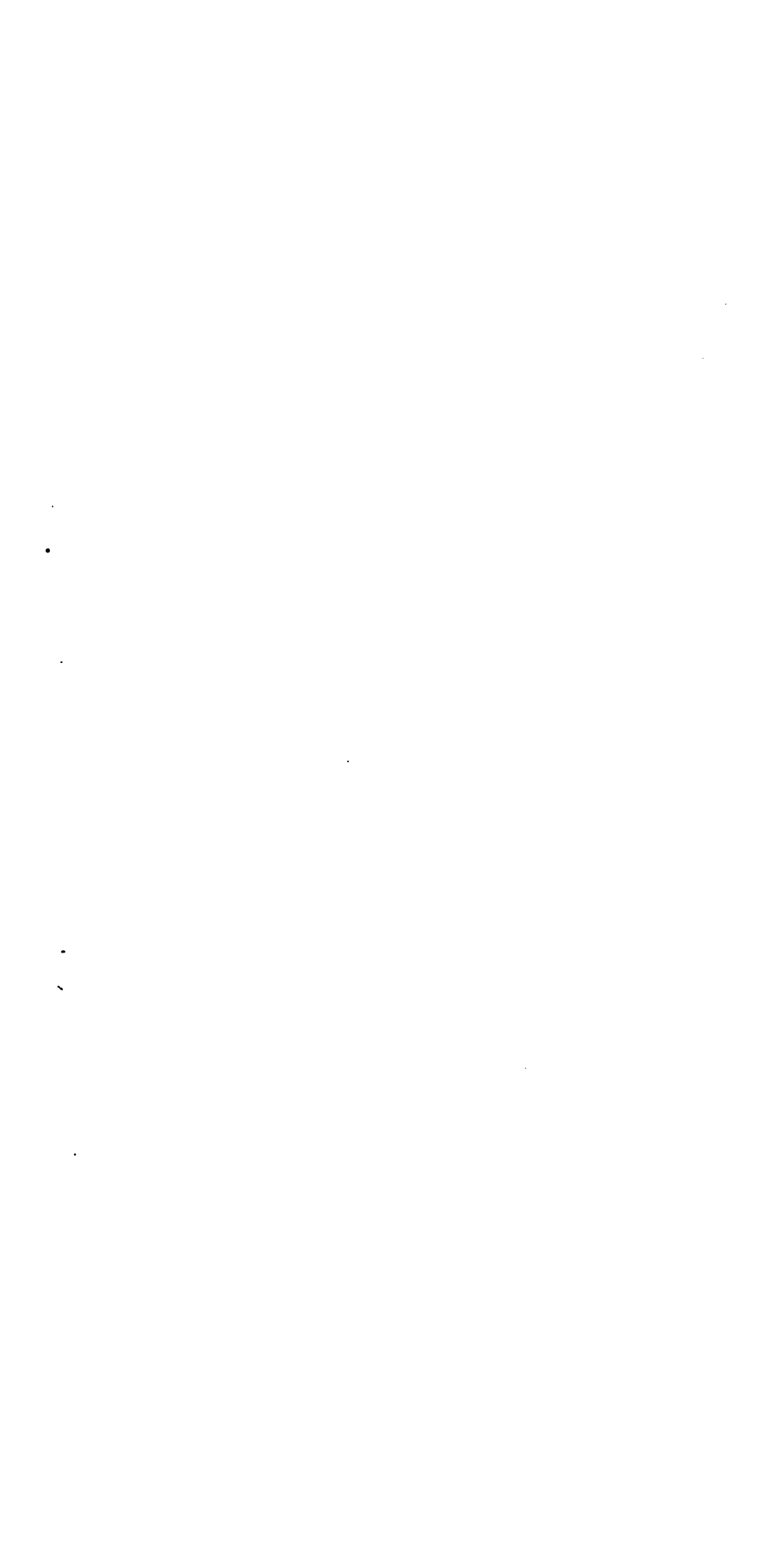


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DESKBOOK OF THE SCHOOL
OF JOURNALISM

SEVENTH EDITION—1920

REVISED BY

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General

PREFACE

This deskbook, like its earlier editions, should be used with the full understanding that it contains rules of two kinds: rules dealing with good English as opposed to bad English, and rules dealing with the School of Journalism's preference among two or more forms which are all sanctioned as good English. These preferences make up the "style" of the School of Journalism.

The style of one publication may differ widely from the style of another, and yet both keep well within the limits of good English. One newspaper may print *E. 18th st.*, another *East Eighteenth Street*, and another *E. Eighteenth street*. Few publications would care to use all these forms in the same column, or in adjoining columns; yet so long as a paper uses one form consistently, who can criticise its choice?

Keeping in mind the double purpose of this deskbook, the reader can readily see why some of the rules are purely arbitrary.

In general, the style defined in this deskbook is the same as that laid down in previous editions. The changes and additions are those which have suggested themselves in the daily classwork of the School of Journalism. The section on "Compounds," for example, has been rearranged and largely reworded in an attempt to simplify, if possible, a subject complicated at best.

For convenience in reference, some rules have been listed in more than one section. Details of style that apply only to news of the University of Missouri have been segregated, so far as possible, in a separate section at the back of the book.

THE JOURNALIST'S CREED

I believe in the profession of journalism.

I believe that the public journal is a public trust; that all connected with it are, to the full measure of their responsibility, trustees for the public; that acceptance of lesser service than the public service is betrayal of this trust.

I believe that clear thinking and clear statement, accuracy and fairness, are fundamental to good journalism.

I believe that a journalist should write only what he holds in his heart to be true.

I believe that suppression of the news, for any consideration other than the welfare of society, is indefensible.

I believe that no one should write as a journalist what he would not say as a gentleman; that bribery by one's own pocketbook is as much to be avoided as bribery by the pocketbook of another; that individual responsibility may not be escaped by pleading another's instructions or another's dividends.

I believe that advertising, news and editorial columns should alike serve the best interests of readers; that a single standard of helpful truth and cleanness should prevail for all; that the supreme test of good journalism is the measure of its public service.

I believe that the journalism which succeeds best—and best deserves success—fears God and honors man; is stoutly independent, unmoved by pride of opinion or greed of power, constructive, tolerant but never careless, self-controlled, patient, always respectful of its readers but always unafraid; is quickly indignant at injustice; is unswayed by the appeal of privilege or the clamor of the mob; seeks to give every man a chance and, as far as law and honest wage and recognition of human brotherhood can make it so, an equal chance; is profoundly patriotic while sincerely promoting international good will and cementing world-comradeship; is a journalism of humanity, of and for today's world.

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GENERAL INSTRUCTIONS

Tell your story simply and naturally. Shun "fine writing."

Not every story must be short, but every story should be concise. Eliminate each word, sentence or paragraph not essential to the story.

Accuracy, terseness and fairness are requisites of a good news story; and the greatest of these, for without it all other good qualities are as nothing, is accuracy.

Accurate writing presupposes accurate observation and clear thinking. Be sure the facts are plain to you before you try to tell them to others.

Read your own and other newspapers. Read them line by line—local news, telegraph news, editorials, departments and advertisements. You can't expect to write or edit a story intelligently unless you know what has already been printed on the subject.

Any reporter finding news of unusual importance should telephone the office at once.

WATCH NAMES. Don't be afraid to ask how names are spelled. What you think is *Smith* may be *Smythe*.

In taking names over the telephone insist that letters be clearly indicated; *s* and *f*, *b*, *v*, and *d*, *m* and *n* sound alike over the telephone. To distinguish them, use words beginning with the letters in question, thus: *s* as in *summer*, *f* as in *Frank*, *b* as in *boy*, *v* as in *victor*, *d* as in *dog*, *m* as in *match*, *n* as in *nothing*.

Keep your eyes open for feature-story possibilities. Watch, too, for chances to get good pictures.

Courtesy pays. Remember this in answering inquiries over the telephone and in dealing with persons who visit the newspaper office.

Cultivate, if you haven't it already, a feeling of *personal responsibility* for your story. Never be content with getting a thing *almost right*; get it, as far as is humanly possible, *exactly right*. And always—**WATCH NAMES.**

PREPARATION OF COPY

1. Use the typewriter. See that the type faces are kept clean.
2. Use double or triple space between lines to permit legible interlineation. Never write single-spaced copy.
3. Write your name in the upper left-hand corner of the first page. Number each page except the first.
4. Leave a margin of at least an inch at the left. Leave the top third of the first page blank for headlines or slug lines. On succeeding pages leave at least an inch margin at the top to facilitate pasting together.
5. Write only on one side of the paper.
6. Never write crosswise in the margin. Marginal up-and-down writing makes hard work for the copy cutter, who divides the story into "takes" for the typesetting machines.
7. Indent deeply for paragraphs—at least an inch.
8. Never divide a word from one page to another. Avoid dividing words from line to line. Do not carry over the last few words of a paragraph to another page.
9. When your story is being edited page by page as you write it, make each page end with a complete paragraph.
10. Use special care in writing names and figures. Never correct them by superimposing the correct character on the incorrect one without erasure. Cross out and rewrite.
11. Do not fasten sheets of copy together.
12. Be particularly careful if obliged to write long-hand copy. Underscore *u* and overscore *n* when there is any chance of confusion. Likewise, underscore *a* and overscore *o*. Print proper names and unusual words. Ring each period or make a small cross to stand for it.
13. A circle drawn around an abbreviation indicates the word is to be spelled out in print. A circle around a spelled-out word indicates it is to be abbreviated.
14. When there is any chance that a word intentionally misspelled or written in an unusual manner will be changed by the printer, write "Follow Copy" in the margin.

15. Do not write two stories on the same page, unless they are items to be run under the same head.

16. To elide a letter, cross it out unmistakably with an oblique line downward from right to left.

17. An oblique line drawn downward from left to right through a letter makes it a small (lower-case) letter. Do not obscure the letter—remember the printer must read it. Three lines under a letter or a word indicate that full capitals are desired. Two lines call for small capitals, one line for italics and a wavy line for bold-face type.

18. Use an "end-mark" to indicate your story is completed. A cross made of parallel lines or 30 in a circle may be used.

19. When there is time, read your story carefully before handing it to the city editor. Be constantly on guard against inaccuracy or libel. Call the attention of the city editor to any point in your story that appears doubtful or dangerous.

20. Remember that the printer is neither a mind-reader nor a handwriting expert. The names and facts with which the writer is familiar are to him only so many unrelated words to be put into type as he finds them. Every word, every letter, should therefore be plainly written. Every needed punctuation mark should be in place. The correction of errors in type is expensive and time-consuming. Save money and time for your office by care in writing and editing copy.

21. Again and always—WATCH NAMES. Verify every name of whose correctness you are not certain.

WORDING THE STORY

1. Get the dictionary habit. Never use a word unless you are sure of its meaning.
2. Don't write anything that will expose the paper to ridicule. For example: "No lights of any description are allowed. Even in the royal palace candles are used."—*London newspaper*.
3. It is rarely necessary to refer to reporters, singly or collectively.
4. Unless the time or the place is the feature of the story, find some other way of beginning. Don't write, for example, "At Broadway and Ninth street yesterday, a motor car. . . ."
5. Don't begin a story with *at a meeting of* or *never in the history of*.
6. Usually a person merely *says* a thing. Avoid *asserts*, *states*, *declares*, unless you want to include the formality or insistence implied by those words. And remember that *admits* usually has a derogatory connotation.
7. Don't think it necessary to use stilted or affected language in mentioning death. Remember that the simplest words are the most solemn ones. Don't use *the deceased* in referring to a dead person, nor *remains* for *body*, nor *casket* for *coffin*, nor *interred* for *buried*, nor *obsequies* for *funeral*.
8. Write that a person died *of* typhoid fever, not *from* typhoid fever. Don't write *the* typhoid fever.
9. Avoid the obsequious, flattering attitude reflected in such expressions as *lady* for *woman*, *gentleman* for *man*, *banquet* for *dinner* or *luncheon*, *accepts a position* for *obtains work*, *prominent citizen*, *charming hostess*, *talented young lady*.
10. Avoid the meaningless words with which some writers seek to emphasize their statements. If a building is *destroyed*, it is unnecessary to say it is *completely destroyed*. If a result is *certain*, you add nothing by calling it *absolutely certain*. If a thing is *unique*, it is silly to describe it as *very unique* or *most unique*. These are only examples of a host of such expressions.
11. Think twice before writing *very*. Long abuse has robbed it of force. *A beautiful sunset* carries as much meaning as *a very beautiful*

sunset. A conservative rule is to leave out nine-tenths of the *verys* you feel inclined to write.

12. Don't use superlatives unless you are positive they are accurate. Such expressions as *the oldest man in Missouri, the largest audience ever known, the most exciting game seen in Columbia*, can hardly ever be verified.

13. Don't assume too much, or too little, knowledge on the part of your readers. Write "at a meeting of the Commercial Club," rather than "*the meeting*" unless the meeting has been well advertised (But "*the recent session of Congress*"); "John Jones, a barber," rather than "John Jones, *the barber*" (But "Thomas A. Edison, *the inventor*").

14. Don't use technical terms or foreign words that may not be readily understood by your readers.

15. Avoid legal terms. Don't write *asks judgment against said defendant* when you mean *sues*.

16. Use slang on rare occasions only. Then it must be appropriate, not only to the meaning, but to the tone of the story. In general, one will never make a mistake by avoiding a slang term in favor of its more conservative equivalent. If you do use slang or colloquial expressions, don't try to smooth it over by sprinkling in quotation marks.

17. Don't use a plural verb or pronoun with a collective noun unless there is a real reason for considering the noun as a plural. Don't write, for example, "The executive committee *are* preparing an order," or "The club *is* ready to start *their* membership campaign," or "The store will hold *their* annual bargain sale." In the second example given, *is* and *their* do not even agree with each other in number. In the third, *store* is not a real collective noun, but is confused with the proprietors through loose thinking.

18. Don't permit words which fall between the subject and predicate to cause confusion as to number. The reporter who wrote "The event which precipitated matters *were* of little importance," would not have done so had he kept clearly in mind that *event*, not *matters*, was the subject of the sentence.

19. *Politics, ethics* and similar words take the singular verb.

20. Remember that *don't* is the contraction for *do not*, *doesn't* for *does not*. You wouldn't say "He *do not*."

21. Use *it*, not *she*, for cities, states, nations, etc. *She* may be used for ships.

22. Avoid such expressions as *had his leg broken*, *had his pocket picked*. Sane persons don't *have* these things done to themselves.

23. In giving lists of officers, put the name of the office before the name of the person. Punctuate as follows: President, John Smith; secretary, Horace Jones; treasurer, J. B. Brown; directors, W. H. West, J. T. North, A. A. Andrews, S. S. Sampson. If the name of the person were placed first, the reader would have to read all the last four names before learning what office any of them held. An exception to this rule is in such a construction as: "The members of the committee are: J. J. Anderson, chairman; T. T. Thomas, G. G. George and Benjamin Harris.

24. Don't use "bromides," such as *burly negro*, *crisp \$5 bill*, *beyond peradventure of a doubt*, *clutches of the law*, *grim reaper*, *neat sum*, *rash act*.

25. Rarely is it necessary to mention a man's race in a news story. Don't write *Abraham Silver, a Jew*, or *Peter Dolato, an Italian*, unless the race is an essential part of the story.

26. Use dialect only when so instructed.

27. Avoid *foreigner*. It has an offensive connotation which may usually be avoided by using *alien*. But remember that citizens of the United States are Americans, regardless of where they or their parents were born. If it is an essential part of the story, use of *Italian birth*, or of *Italian descent*.

28. Never use an offensive racial designation.

29. Don't call a Chinese a *Chinaman*, or a Japanese a *Jap*, in headlines or in text.

30. Don't use *colored man* for *negro*. Instead of *negress* use *negro*, or, if necessary, *negro woman*.

31. Don't use *people* for *persons*. Write "the *people* of the United States," but "the *persons* who saw the accident."

32. Write *Bolsheviki* (plural noun), *Bolshevist* (singular noun and adjective; preferable to *Bolshevik*), *Bolshevism* (not *Bolshevikism*). Capitalize the various forms of this word when it refers to an organized political party, but not otherwise. Thus: "The Bolshevist troops near Archangel."—"The spread of bolshevism throughout the world."—"The bolsheviki of the United States."

33. Use *yesterday*, *today* and *tomorrow* rather than the names of the days, unless instructed to the contrary. For dates within a week before or after the date of publication, use the names of the days rather than the date by month and number. Thus a paper dated Saturday, March 20, would say: "John Jones, who was injured Tuesday, died yesterday," rather than "John Jones, who was injured on March 16, died Friday." In writing for a morning paper, remember to calculate from the date of the paper rather than the date on which you write the story. In stories under datelines, of course, *today* means the date of the story rather than the date of the paper.

34. If the name of the day is enough to carry your meaning, don't add the month and number. "The club will meet Tuesday" is better than "The club will meet Tuesday, March 23, 1920."

35. Write *November 18*, not *November 18th*.

36. Don't write that a person died *as the result of* an operation. Usually in such a case death is the result of conditions that existed before the operation.

37. *To effect* means to bring to pass or to accomplish. Don't use this word when you mean *to affect*. Consult the dictionary.

38. Things *occur* or *happen* without being arranged in advance. An explosion *occurs*, or an accident *happens*, but a wedding does neither; it *takes place*.

39. Don't use *saloonist*, *burglarize*, *suicide* (as a verb), *enthuse* or *gents*.

40. Don't use *onto* or *alright*. The correct forms are *on to* and *all right*. *Already*, however, is a good word.

41. Use *suffragist*, not *suffragette*.

42. Usually *begin* is more appropriate than *commence* or *inaugurate*. *Commence* is more formal than *begin*, while *inaugurate* is properly applied only to matters of considerable importance.

43. It's *parcel post*, not *parcels post*.

44. Never use *loan* as a verb. A *loan* is made when someone *lends* something.

45. Don't use *liable* when you mean *likely*. Every lawbreaker is *liable* to arrest, but it depends upon circumstances whether he is *likely* to be arrested.

46. Don't use *majority* when *most* will do as well. *Majority* implies a definite count.

47. If A gets 28 votes, B 16 votes, C 6 votes and D 2 votes, A has a *majority* of 4 votes. If A gets 22 votes, B 16 votes, C 6 votes, and D 8 votes, no one has a *majority*, but A has a *plurality* of 6 votes. In the first case A has more votes than all his opponents combined, and the *majority* measures this difference. In the second case A has more votes than any of his opponents, but not so many as all of them combined; the *plurality* measures his margin over his nearest competitor.

48. Use *more than* rather than *over* in such an expression as "more than five hundred dollars."

49. Use *fewer than* for numbers and *less than* for quantity. "Fewer than 100 persons."—"Less than a bushel."

50. Don't use *groom* for *bridegroom*. But *bride and groom* is permissible.

51. Don't use *officer* for *patrolman* or *policeman*.

52. Don't use *past few days* for *last few days*.

53. Use *foregoing* instead of *above* as an adjective, as "the foregoing statement." But: "The statement given above is true."

54. Don't use *anticipate* when you mean *expect*. Consult the dictionary.

55. Don't use *party* for *person* except in quoting legal documents.

56. Don't use *like* as a conjunction. Write "He looks like his brother," but not "He sings like he enjoyed his work," or "He sings like he used to." The correct forms would be "He sings as if he enjoyed his work," and "He sings as he used to."

57. Don't use *divine* for *preacher* or *minister*.

58. Be natural. Write *half a mile*, rather than *one-half of a mile*.

59. Avoid *a number of* and *quite a few*. Be specific if possible.

60. Say *a man named Smith* rather than *a man by the name of Smith*.

61. Say *former judge*, not *ex-judge*.

62. The building is the *capitol*; the city, the *capital*.

63. Say *40 years old*, not *aged 40 years*.

64. Say *illustrated with*, not *by*, stereopticon views.

65. Use *preventive*, not *preventative*.

66. *Graduate* is a transitive verb. A school *graduates* its pupils; they *are graduated*.

67. Distinguish between *during the week* (throughout the whole course of the week) and *in the week* (at some particular time in that period).

68. *O* is used with the vocative, without punctuation: "O most gracious king!" *Oh* is used for an exclamation, followed usually by a comma or an exclamation point: "Oh, I see what you mean."—"Oh, how fortunate!"—"Oh! Not another word!"

69. Things of the same general class are *compared with* each other to bring out their points of similarity and dissimilarity; one thing is *compared to* another of a different class, to bring out a real or fancied resemblance. "He compared the University of Missouri with that of Kansas."—"He compared the University to a tree of many branches."

70. *Upon* and *on*, in the sense of speaking on (or upon) a topic, doting on (or upon) a child, etc., have the same significance and may be used interchangeably, though *upon* is generally understood to be a bit more formal. Thus one would go *on* an errand; the President would deliver a message *upon* our foreign relations. But even in reference to the most solemn matters *on* may be used for the added vigor of the shorter form. No hard and fast distinction can be drawn.

71. To write "just has arrived," on the theory that the verb should never be split, is absurd. Be natural. "Has just arrived" is recognized by the best usage. Split infinitives, however, should be avoided. In eliminating the split infinitive, use the natural form: "Is expected to denounce the measure emphatically," rather than "Is expected emphatically to denounce," or "to denounce emphatically the measure."

72. Use *o'clock* in preference to *a. m.* or *p. m.* in such expressions as *at 8 o'clock last night*, *at 10:30 o'clock Wednesday morning*. Use *a. m.* or *p. m.*, however, where you would otherwise have to use *in the morning*, *in the evening*, etc. Thus: "Wednesday's program will begin at 8:15 a. m."—"The swimming pool will be open daily from 8 a. m. until 9 p. m." Don't repeat by using *morning* with *a. m.*, etc.

73. In general, give the hour before the day. "At 5 o'clock yesterday afternoon."

CAPITALIZATION

1. Use capitals sparingly in cases not covered by the following rules. Give the lower-case the preference unless there is a strong reason for using the capital.

2. Capitalize titles preceding names, as Chief of Police Smith, Professor Jones, General Logan. But lower-case titles standing alone or following names, as the chief of police; Dr. A. Ross Hill, president of the University of Missouri; William Jones, professor of economics; except *President* and *Vice-President* referring to the President and the Vice-President of the United States, and the titles of the national Cabinet officers, as Secretary of War, which are always to be capitalized. *Presidency* and *presidential* are not capitalized, nor are such terms as *assistant secretary of war*. (See also "Titles," Page 28.)

3. Do not capitalize *former* preceding a title, as former Senator Wilson. *Former* is preferred to *ex-*.

4. Lower-case *king* and all such words when not used with the name of a specific person, as the king of England.

5. Capitalize epithets affixed to proper names, as Alexander the Great.

6. Capitalize *Union, Nation, Republic, the States* when referring to the United States. But do not capitalize adjectives derived from such names, as national, federal, etc. Do not capitalize *government*.

7. Do not capitalize *state*.

8. Capitalize *constitution* only when referring to that of the United States.

9. Capitalize such terms as Stars and Stripes, Old Glory, Union Jack, Stars and Bars, etc.

10. Capitalize *League of Nations* and also *League* referring to the League of Nations.

11. Capitalize the names of national legislative bodies, as Congress, House of Representatives or House, Senate, Parliament, Reichstag, Chamber (France). Do not capitalize names of committees of these bodies, as the foreign relations committee of the Senate.

12. Capitalize *state legislature* and synonymous terms (*legislature, assembly, general assembly*) only when the Missouri Legislature is

meant. Capitalize *senate*, *house of representatives* and *house* when referring to the houses of the Missouri Legislature.

13. Capitalize *city council* only when referring to the Columbia City Council; lower-case *council* used alone.

14. Capitalize the names of federal and state departments and bureaus, as Department of Agriculture, State Insurance Department, Bureau of Vital Statistics. But lower-case municipal departments, as fire department, water and light department, street department.

15. Capitalize *federal reserve bank* and *federal reserve district* in referring to a specific bank or district; otherwise use lower-case. Capitalize *Federal Reserve Board*, but lower-case *federal reserve system*.

16. Capitalize specific names of courts of record, as Boone County Circuit Court, Kansas City Court of Appeals, Missouri Supreme Court. Capitalize *circuit court*, standing alone, only when the Boone County Circuit Court is meant. The same rule applies to *county court* and *probate court*. Do not capitalize *police court*.

17. Capitalize *county* only when used in a specific name, as Boone County, Count Mayo.

18. Capitalize the *East*, the *West*, the *Middle West*, the *Near East*, the *Orient* and other terms used for definite regions; but do not capitalize *east*, *west*, etc., when used merely to designate direction or point of compass, as "west of here." Do not capitalize *westerner*, *southerner*, *western states* and other such derivatives.

19. Capitalize sections of a state, as Northern Missouri, Central Missouri, etc., but not *the northern part of Missouri*, etc.

20. Capitalize the full names of associations, clubs, societies, companies, etc., as Missouri Equal Suffrage Association, Tuesday Club, Society for the Prevention of Cruelty to Animals, Star Publishing Company. *The* preceding such a name is not to be capitalized. Do not capitalize *association*, *club*, etc., when not attached to a specific name. When not using exact title of firm, write *the S. H. Jones shoe store*.

21. Capitalize *university*, *college*, *academy*, etc., when part of a title, as University of Missouri, Central College, Missouri Military Academy. But do not capitalize when the plural is used, as the state universities of Missouri, Kansas and Ohio.

22. Capitalize *building, hall, house, hotel, theater*, etc., when used with a distinguishing name, as Nowell Building, Parker House, Athens Hotel, Star Theater.

23. Capitalize *room*, etc., when followed by a number or letter, as Room 31, Academic Hall; Parlor C, Grandview Hotel.

24. Do not capitalize *postoffice, courthouse, poorhouse, council chamber, city hall, armory, army, navy, marine corps, cadets, fraternity* (as Phi Delta Theta fraternity).

25. Capitalize the names of all political parties, in this and other countries, as Democratic, Republican, Socialist, Liberal, Tory, Union, Bolshevik. But do not capitalize such words, or their derivatives, when used in a general sense, as republican form of government, democratic tendencies, socialist views, bolshevist ideas.

26. Capitalize the names of expositions, congresses, conventions, etc., as Panama-Pacific Exposition, World's Press Congress, Journalism Week. But do not capitalize such words as *third annual, biennial*, etc., in connection with these names.

27. Capitalize *Boy Scouts*. Make *Campfire* (referring to the girls' organization) one word, capitalized.

28. Capitalize *pole, island, isthmus, cape, ocean, bay, river*, and all such geographical terms when used in specific names, as North Pole, South Sea Islands, Cape Hatteras, Hudson Bay, Pacific Ocean, Mississippi River, Isthmus of Panama.

29. Capitalize, when used with a distinguishing name, *ward, precinct, square, garden, park*, etc., as First Ward, Eighth Precinct, City Hall Square, Madison Square Garden, Forest Park.

30. Do not capitalize *street, avenue, boulevard, place, lane, terrace, way, road, highway*, etc., as Ninth street, More's boulevard, Maryland place, Rosemary lane, Old Trails road, Ashland gravel road.

31. Do not capitalize *addition, depot, elevator, mine, station, stockyards*, etc., as Wabash freight depot, Yellow Dog mine, Clover Leaf station, Kansas City stockyards.

32. Capitalize the names of French streets and places, as Rue de la Paix, Place de la Concorde.

33. Capitalize *church* when used in a specific name, as Wilkes Boulevard Methodist Church, First Christian Church. But a Methodist church, a Christian church.

34. Do not capitalize *school* in *Sunday school* unless a specific name is given, as First Presbyterian Sunday School.

35. Capitalize the names of all religious denominations, as Baptist, Quaker, Mormon, Methodist.

36. Capitalize names for the Bible, as the Holy Scriptures, the Book of Books. But do not capitalize adjectives derived from such names, as biblical, scriptural. Capitalize the names of books of the Bible.

37. Capitalize all names used for the Deity, including personal pronouns.

38. Capitalize the names of holidays, as Fourth of July, Dominion Day, Columbus Day, Washington's Birthday.

39. Capitalize the names of notable events and things, as the Declaration of Independence, the War of 1812, the Revolution, the Reformation, the Civil War, the Battle of the Marne.

40. Capitalize titles of specific treaties, laws, bills, etc., as Treaty of Versailles, Eleventh Amendment, Workmen's Compensation Act, Good Roads Bill. But when the reference is general use lower-case, as the good roads legislation of the last Congress.

41. Capitalize such names as Triple Alliance, Triple Entente, Allies.

42. Capitalize the fanciful titles of cities and states, as the Mound City, the Buckeye State.

43. Capitalize the nicknames of baseball, football and other athletic teams, as Chicago Cubs, Boston Braves, Tigers, Jayhawkers.

44. Capitalize distinctive names of localities in cities, as West End, Nob Hill, Back Bay, Happy Hollow.

45. Capitalize names of military organizations, as Eighty-third Regiment, Company F (but headquarters company), National Guard, Grand Army of the Republic.

46. Capitalize the names of races and nationalities, except the negro, as Italian, American, Indian.

47. Capitalize college degrees, whether written in full or abbreviated, as Bachelor of Arts, Doctor of Laws, Bachelor of Science in Education; A. B., L. L. D., B. S. in Ed. (When the year is given, use the form: A. B.'09—no comma between degree and year.)

48. Capitalize *high school* when used as in Moberly (Mo.) High School (but the high school at Moberly, Mo.)

49. Capitalize, but do not quote, the titles of newspapers and other periodicals, as the Columbia Evening Missourian, the New York World, the Outlook, the Saturday Evening Post. Do not capitalize *the*.

50. Capitalize and quote the titles of books, plays, poems, songs, speeches, etc., as "The Scarlet Letter," "Within the Law," "The Man With the Hoe," "The University and the State." *The* beginning a title must be capitalized and included in the quotation. All the principal words—that is, nouns, pronouns, verbs, adjectives, adverbs and interjections—are to be capitalized, no matter how short; thus: "The Man Who Would Be King." Other parts of speech—that is, prepositions, conjunctions and articles—are to be capitalized only when they contain four or more letters; thus: at, in, a, for, Between, Through, Into. The same rules apply to capitalization in headlines but not to scriptural texts or formal subjects for debate, in which only the first word is capitalized.

51. In titles of books, plays, etc., and in headlines capitalize prepositions that are closely connected with verbs: "He Was Voted For by His Party."—"He Was Stared At by the Crowd."

52. Capitalize the first word after a colon in giving lists of officers; thus: "The following were elected: President, William Jones; vice-president, Frank Smith," etc. In general, however, the use of capital or small letter after the colon is dependent upon the sense. Use a capital when the passage after the colon would have an independent meaning. Use lower-case when the passage is dependent upon the preceding clause. There is no hard and fast rule.

53. Capitalize adjectives derived from proper nouns, as English, Elizabethan, Germanic, Teutonic. But do not capitalize proper names and derivatives whose original significance has been obscured by long and common usage. Under this head fall such words as india rubber, street arab, pasteurize, macadam, axminster, gatling, paris green, plaster of paris, philippic, socratic, herculean, guillotine, utopia, bohemian, philistine, platonic.

54. Capitalize the particles in French names, as *le, la, de, du*, when used without a Christian name or title preceding, as Du Maurier. But lower-case when preceded by a name or title, as George du

Maurier. The same rule applies to the German *von*: Field Marshal von Mackensen, but, without Christian name or title, Von Mackensen. Always capitalize *Van* in Dutch names unless personal preference dictates an exception, as Henry van Dyke.

55. Capitalize only the distinguishing words where two or more names are connected, as the Wabash and Missouri Pacific railroads. (In singular form, Wabash Railroad.)

56. Do not capitalize *senior*, *junior*, *sophomore*, *freshman*. And remember the adjective form of *freshman* is *freshman*, as the freshman football team, freshman girls (you wouldn't write sophomores *girls*).

57. Do not capitalize the seasons of the year unless they are personified.

58. Do not capitalize *a. m.* and *p. m.* except in headlines.

59. Capitalize the first word of a direct or indirect quotation which would make a complete sentence by itself. Thus: "Franklin said, 'A penny saved is a penny earned.'"—"The question is, Shall the bill pass?" Do not capitalize when the quotation is woven into the sentence as in this: "The committee's report criticised the bill on the grounds that 'production would be lessened,' that 'trade relations with foreign countries would be stifled' and that the abuses aimed at could be 'overcome by the enforcement of laws already in existence.'"

MEMORANDA

ABBREVIATION

1. Never use an abbreviation that would be unintelligible to the average reader. Common abbreviations that may be used when the context makes the meaning plain are *Y. M. C. A.*, *Y. W. C. A.*, *W. C. T. U.* But no abbreviation whose meaning is not clear at a glance is permitted either in text or headlines.

2. Use the following forms for the names of states, territories and possessions of the United States, when used after the names of towns or cities:

Ala.	Me.	Ore.
Alaska	Mass.	Pa.
Ariz.	Md.	P. I. (Philippine Islands)
Ark.	Mich.	P. R. (Porto Rico)
Cal.	Minn.	R. I.
Colo.	Miss.	S. C.
Conn.	Mo.	S. D.
D. C.	Mont.	Tenn.
Del.	N. C.	Tex.
Fla.	N. D.	Hawaii
Ga.	Neb.	Utah
Idaho	Nev.	Va.
Ill.	N. H.	Vt.
Ind.	N. J.	Wash.
Ia.	N. M.	Wis.
Kan.	N. Y.	W. Va.
Ky.	Ohio	Wyo.
La.	Okla.	

3. Spell out *United States* except in addresses, as Columbia, Mo., U. S. A., or in such connections as U. S. S. Oregon, Lieut. James Smith, U. S. A., Capt. William Jones, U. S. N. Abbreviation of United States in headlines to save space is permitted.

4. Do not abbreviate the names of states when not following names of cities, even in headlines. Note the following style: In Missouri. At Neosho, Mo. At Neosho, Newton County, Mo. In Newton County, Missouri.

5. Abbreviate *Saint* or *Saints* in proper names, as St. Louis, St. Paul, SS. Peter and Paul's Church, Sault Ste. Marie.

6. Spell out *Fort* and *Mount* in proper names, as Fort Worth, Fort Scott, Fort Leavenworth, Mount Vernon, Mount Olympus.

7. Do not abbreviate the names of cities, as St. Joe for St. Joseph, Frisco for San Francisco.

8. When used before the full name (as William Smith or W. K. Smith), abbreviate *Doctor*, *Professor* and *the Reverend* to *Dr.*, *Prof.* and *the Rev.* Spell out the titles when used before the surname only, as Doctor Brown, Professor Jones, the Reverend Mr. White. (See also "Titles," Page 28.)

9. Abbreviate military titles only when used before a full name, as Brig.-Gen. J. B. Jones, Brigadier-General Jones. Use these abbreviations: *Gen.*, *Lieut.-Gen.*, *Maj.-Gen.*, *Brig.-Gen.*, *Col.*, *Maj.*, *Capt.*, *Lieut.*, *Sergt.*, *Corp.* Do not abbreviate *private*.

10. When used before the full name, abbreviate naval titles that have commonly understood abbreviations, such as *lieutenant* and *captain*; spell out when used with last name only. Always spell out naval titles that have no commonly understood abbreviations, such as *admiral*, *ensign*, *boatswain*.

11. Spell out *governor*, *lieutenant-governor*, *senator*, *representative*, *superintendent*, *principal*, and *president*. *Governor* and *lieutenant-governor*, but not the others, may be abbreviated in headlines when used before a name, as Gov. Gardner, Lieut.-Gov. Crossley.

12. Abbreviate *Sr.* and *Jr.* after names. Put a comma on each side; thus: "John Jones, Jr., also spoke."

13. Abbreviate degrees used after a name, as A. B., A. M., Ph.D., LL. D., D. D., etc.

14. In giving names of firms or corporations, use *&* for *and* and abbreviate *company*; spell out *brothers*, also *railway* and *railroad*. Thus: Smith & Jones Co., Chicago, Milwaukee & St. Paul Railroad, Brown Jewelry Co., Jefferson Brothers, American Steel & Wire Co.

15. Abbreviate the names of political parties when used as follows in giving election returns: For senator: Smith (Rep.), 4,777; Wilkes (Dem.), 3,592. Otherwise spell out.

16. Abbreviate and capitalize *number* when followed by numerals, as No. 10, Nos. 3 and 8.

17. *Class of '04* may be used for *Class of 1904*.

18. Spell out the names of months, except in datelines, and

always spell out the names of days. In datelines use these forms: Jan., Feb., March, April, May, June, July, Aug., Sept., Oct., Nov., Dec.

19. Never, except for special reason, abbreviate proper names, as Geo., Jno., etc. But *Tom* is not to be made *Thomas*; *Dan*, *Daniel*, etc., when the shorter forms are real names, as is often the case. Distinguish such *diminutives*, which take no periods, from *abbreviations*, such as Geo. and Jno., which require periods. (See also "Titles," Page 28.)

20. Spell out *per cent*; use figures before it and no period after it: "A gain of 10 per cent was made." *Percentage* is one word.

21. Do not abbreviate *street*, *avenue* or *boulevard*, as 10 North Tenth street, Hicks avenue, More's boulevard. Spell out and capitalize *east*, *north*, *west*, *south*, when used with the name of a street, as West Forty-fifth street. *Northwest*, etc., when forming the last part of a street address, should be abbreviated, as 118 E street, N. W.

22. Never use *Xmas* for *Christmas*.

MEMORANDA

FIGURES

1. In general (note exceptions below), definite numbers up to 100 are to be spelled out in news; use figures for 100 and above. Thus: "The petition was signed by seventy-five persons."—"The petition was signed by 100 persons."

2. Where a number smaller than 100 occurs in the same sentence and connection with one of 100 or more, put both in figures. Thus: "Deaths for the week numbered 75, as against 105 the preceding week."

3. Spell out numbered streets up to 100, as North Ninth street, Eighty-first street, East 107th street.

4. Spell out numbers of military organizations up to 100, as Fifteenth Infantry, Seventy-ninth Division, 446th Field Artillery.

5. Hyphenate *thirty-two*, *one-fourth*, etc., but not *three hundred* and similar forms.

6. Spell out all numbers, no matter how high, beginning a sentence in ordinary reading matter. Thus: "Three hundred and twenty-seven were killed."—"Ten-year-old John was there." If spelling out a long number would make the sentence cumbersome, recast the sentence.

7. Numbers of more than three figures are pointed off with commas, as 1,426 men, \$3,456,749.78. Exceptions are years, street numbers, license numbers, telephone numbers, etc., as 1918, 1004 Delmar avenue, City Ordinance 4555.

8. Spell out such round numbers as three or four hundred, nearly a thousand, half a million. But use figures unless the number is plainly indefinite.

9. Use figures for sums of money, as \$5, \$1.87, unless the sum is obviously indefinite, as about a hundred dollars, millions of dollars. Do not use needless ciphers, as in \$5.00. Write it \$5.

10. When the sum is in cents, use figures, with *cents* spelled out, as 10 cents, 5 cents. Do not use *penny* for *cent*.

11. Dimensions are in figures only when two or more are given. Thus: A tower fifty feet high, a street ten blocks long; but a lot 70 by 100 feet. Write *by*, not *x*. Where a number of single dimensions are given in describing one object, figures should be used, as; in the

description of battleship armament: Four 12-inch guns, six 8-inch guns, four 6-pounders, 12-inch plate.

12. Do not let one number written in figures follow another with only a comma between, if there is any possibility of confusion. Recast the sentence if necessary to avoid such a construction as this: "Of the 324, 168 have already been obtained." The space following the comma is not always a sufficient safeguard.

13. Spell out references to particular decades, as the nineties (no apostrophe). But a '49-er.

14. Spell out numbers of centuries, sessions of Congress, political divisions and all similar terms which are less than 100, as twentieth century (lower-case), Fifty-fourth Congress, First Ward, Second Congressional District.

15. Use figures in matter of a statistical or tabular nature.

16. Use figures for ages, as 71 years old. This form is preferred to "aged 71 years." Hyphenate the compound adjective form, as a 3-year-old girl.

17. Use figures in giving time, as 10 o'clock, 10 a. m. Use the colon between hour and minutes, as 7:30. Never use needless ciphers, as in 7:00.

18. Use figures for *per cents*, as 10 per cent. Make *per cent* two words; no period after it. Write one-half of 1 per cent, but 6½ per cent. *Percentage* is one word.

19. Use figures for street numbers, as 10 West Broadway, 104 North Ninth street. *A* is added to a street number without a space, as 10A West Broadway.

20. Use figures for degrees of temperature, except in cases typified by the following example: "The thermometer stood at 40, a drop of four degrees."

21. Use figures for dates, as January 14, and spell out the names of months except in datelines. Don't write *January 14th*. However, *the 14th*, *Monday the 14th*, are permissible when it would be awkward to use *January 14*. In such cases write *2d*, *3d*, not *2nd*, *3rd*. Spell out the number in *Fourth of July*.

22. Be certain your arithmetic is correct. If your story includes a column of figures and the total, make sure that the figures given will actually make that total. If you say that 40 per cent of a sum

has been raised, prove to yourself that the actual figures, when you give them, are really 40 per cent of the total. If you say that six directors were elected, count the names to make sure they are not five or seven. In few cases is it easier for the reader to detect errors than in figures, and few kinds of errors are more likely to bring sarcastic letters to the editor. A copy reader editing a story containing figures should never pass over them without proving their accuracy, if they are of such a nature as to make this possible.

23. Use figures for calibers, as a revolver of .22 caliber.

24. Use figures for betting odds, as 10 to 7, 2 to 1.

25. Use figures for votes, as Williams, 34; Jones, 17.

26. Use figures for athletic records and scores, as a pole-vault of 10 feet 2 inches (no comma after feet); Missouri 3, Kansas 0.

MEMORANDA

TITLES

1. Never use *Mr.* when the Christian name or initials are given. This rule applies to society news as well as general news. An exception is *Mr. and Mrs. James Smith*, which is preferred to *James Smith and wife*.

2. *Mr.* may or may not be used when only the surname is given. Newspaper usage varies widely in this respect, some papers barring the title altogether. The writer must be guided by his feeling of appropriateness in each case. To use extreme examples, one would naturally give the title to a man of distinction, as Mr. Taft, but not to a man on trial for beating his wife. However, it must not be understood that the omission of *Mr.* necessarily implies lack of respect, for the title is often omitted in naming men in public life. We speak of Washington and Lincoln more naturally than of Mr. Washington and Mr. Lincoln.

3. Use *Mrs.* before the name of a married woman; *Miss* before that of an unmarried woman. The plural *Misses* may be used, but not *Mesdames*. Repeat *Mrs.* if necessary.

4. Do not use *Esq.* after a name.

5. Do not use *Honorable* as a title, unless it is a title bestowed by Great Britain.

6. When used before the full name (as William Smith or W. K. Smith) titles are generally abbreviated; they are spelled out when used before the surname only. This applies only to titles that have well-recognized abbreviations. Among the titles that are not to be abbreviated are *governor*, *lieutenant-governor*, *senator*, *representative*, *superintendent*, *principal* and *president*, although *governor* and *lieutenant-governor* may be abbreviated in headlines when used with a name. (See "Abbreviation," Page 22.)

7. *Reverend* as a title should always be preceded by *the*, as the Rev. William Brown, the Reverend Mr. Brown, the Reverend Doctor Brown (if he has a doctor's degree). Abbreviate before the full name; spell out and use *Mr.* (or *Doctor*) before the surname only. Usually, however, after the full form has once been used in the story, it is sufficient to say Mr. Brown or Doctor Brown.

8. *Most Reverend* as a title is applied to an archbishop; *Right Reverend* to a bishop, abbot or monsignor; *Very Reverend* to a dean (of a religious sect), vicar-general, president of a seminary or college, superior of a religious house, canon, prior, etc.

9. Use *Father* or *the Reverend Father* as the title of Catholic priests. Do not abbreviate *Father*.

10. Do not use *Master* in referring to a boy.

11. Don't use an unwieldy title preceding a name, as Keeper of the Grand Seal John Smith. Make it John Smith, keeper of the grand seal.

12. Write *Secretary Baker of the War Department*, or *Newton D. Baker, Secretary of War*; but not *Secretary of War Baker*. *Secretary Baker* is sufficient after the first reference.

13. Don't use a man's business or trade as a title, as Grocer Smith, Carpenter Jones.

14. Do not write *Dr. James Smith, D. D.* The *Dr.* is sufficient.

15. Do not use periods after diminutives of Christian names, as Tom, Dan, Ben, Joe, Sam, etc., and do not quote. (See "Abbreviation.") Nicknames such as "Fatty," "Cap," etc., are to be used sparingly. Avoid them unless the story is obviously such as to warrant their use, or unless they are needed to identify the persons named. In connection with names follow this style: J. P. ("Puny") Bluck. Greater license is allowed in sport reports, but even there the use of nicknames must not be carried to an extreme. Under no circumstances may an offensive nickname be used.

MEMORANDA

QUOTATION

1. Be sure to end quoted matter with quotation marks. Where a quotation is broken into paragraphs, put quotation marks at the beginning of each paragraph and the end of the last paragraph.

2. Quote interviews and dialogues, except when the name of the speaker is given first, as in a symposium, or the words *Question* and *Answer* (or *Q.* and *A.*) are used, as in reports of testimony. Use em dashes, as below:

Mayor James M. Gordon—I believe the ordinance should be revised.

William Jones—I am not in favor of revision at this time.

Q.—Did you see the defendant in the room?

A.—I did.

3. Do not quote extracts that are indented or set in different type from the rest of the story.

4. In quoting verse, unless the quoted matter is set in different type from the context, put quotation marks at the beginning of each stanza and at the end of the last stanza. If the quotation is less than a stanza, place quotation marks at the beginning and the end of the quoted matter.

5. Use single marks to inclose a quotation within a quotation. Use double marks for a third quotation, single for a fourth and so on. Thus:

a. "Let us not act too soon," said Senator Brown.

b. "Remember the proverb, 'Haste makes waste.' Let us not act too soon," said Senator Brown.

c. "Yes," said the witness. "Senator Brown's words were: 'Remember the proverb, 'Haste makes waste.' Let us not act too soon.'"

d. The report in a Washington newspaper includes the following:
"Taking of testimony began today.

"Did you hear the conversation?" asked the lawyer.

"Yes," replied the witness. "Senator Brown's words were: 'Remember the proverb, 'Haste makes waste.' Let us not act too soon.'"

6. In editing clipped matter, the whole of which is to be quoted, do not fail to change double quotation marks in the body of the clipping to single, and single to double. Do not fail to put quotation marks

at the beginning of each paragraph, especially if you mark new paragraphs, and at the end of the clipping.

7. Don't expect a free use of quotation marks to justify slang and other faulty diction. If you hesitate to use a word, without quoting it, the chances are that you had better not use it at all.

8. Quote the full titles of plays, paintings, statuary, operas, songs, lectures, sermons, toasts, mottoes, articles in newspapers, etc. Be sure to include *the* in the quotation if it is part of the title, as "The Star-Spangled Banner."

9. Quote the full titles of books, except such books as the Bible, the Koran, the Iliad, the Aeneid, dictionaries, encyclopedias, etc.

10. Do not quote the names of characters in books or plays, as Barbara in Locke's "Jaffery," Shylock in "The Merchant of Venice."

11. Do not quote the names of newspapers and periodicals, as the New York Times, the Independent, the Bookman, the Columbia Evening Missourian (lower-case *the*).

12. Quote words or letters used as in the following sentences: The adjective "beautiful" is out of place here. Judgment should be spelled without the "e." Do not quote such words or letters if they are set in italics. Neither quotation marks nor italics are needed in lists or tables.

13. Quote words and phrases used ironically or in some other than the true significance. Thus: His "mansion," I found, was a three-room cottage.

14. Do not quote drys or wets, referring to prohibitionists or antiprohibitionists.

15. Do not quote diminutives, such as Tom, Dick, Bill, etc. (See "Abbreviation" and "Titles.")

16. Do not quote the names of balloons, sleeping cars, vessels, horses, dogs, cattle.

(For the placing of quotation marks with reference to other marks of punctuation, see "Quotation Marks," under "Punctuation," Page 50.)

MEMORANDA

COMPOUNDS

Use the hyphenated compound only when it is clearly indicated. Consult Webster's New International Dictionary in cases not covered by the following rules.

1. Let meaning be your first guide in compounding. Always use one of the two compound forms (hyphenated or solid-word) whenever the meaning to be expressed is different from that conveyed by the words used separately. Thus, a *great grandfather* is quite different from a *great-grandfather*; a *wild cat* from a *wildcat*. Watermelons at 10 cents *a piece* (when sold by the slice) would be much more expensive than at 10 cents *apiece* (when sold a whole melon at a time). Other examples are numerous.

(a) Distinguish between *every one* and *everyone*, *any one* and *anyone*, *some one* and *someone*. The two-word forms indicate individuals of specified groups, while the solid-word forms are vaguely inclusive. In addition, the solid-word forms almost invariably refer to persons, while the two-word forms may or may not. Thus: "I had twenty men listed, and by night I had seen *every one*."—"Here are three apples; you may have *any one*."—"Some *one* of these three rules will apply." To say "By night I had seen *everyone*" would mean *everyone* on earth. *Anyone* would hardly mean apples, nor would *someone* be applied to rules.

(b) Make the same distinction between *every body* and *everybody*, *any body* and *anybody*, *some body* and *somebody*. When the two-word form is used, *body* retains its separate meaning. Thus: *Every body* in the universe attracts every other body."—"Any *body* of men may form an organization."—"They camped on the shores of *some body* of water, but could not learn its name."

(c) Distinguish between *some time* and *sometime*. "The play will be given *sometime* next week."—"The play will be given at *some time* to be selected later."—"Some *time* elapsed before he returned."

Note: The pronunciation of a word or series of words frequently will aid in determining whether a compound form or the separate-word form should

be used. If one syllable is stressed, and the others accented only secondarily if at all, the chances are that a compound form should be used. If a syllable in each word is stressed, it is likely that the words still retain their individuality and should be written as separate words. Pronunciation is unreliable, however, as a guide to the use or omission of the hyphen in a compound word.

2. The shorter the words, the more likely they are to be combined without the hyphen, even if the meaning is the same as that expressed by the separate words. This applies especially to compounds of only two syllables.

(a) Write *today*, *tonight* and *tomorrow* without the hyphen. Make *cannot* one word.

(b) In general, compound the following words without the hyphen when the prefix is of only one syllable, and do not compound at all when the prefix is of more than one syllable:

WORD	EXAMPLE	EXAMPLE
house	courthouse	apartment house
room	clubroom	dining room
bird	catbird	mocking bird
boat	rowboat	motor boat
book	textbook	reference book
case	bookcase	packing case
fish	goldfish	tuna fish
load	carload	wagon load
ship	warship	training ship
shop	workshop	blacksmith shop
track	racetrack	running track
yard	shipyard	navy yard

Some exceptions to this rule are: Circuit Court room, Commercial Club rooms, frame house, brick house, White House, cuttlefish, battleship, back yard, front yard.

(c) Compounds of *eye* are written without the hyphen, as eyewitness, eyeball, eyelash.

(d) *Fold* is joined without the hyphen to a word of one syllable, but is hyphenated when joined to a word of two or more syllables, as threefold, tenfold, hundred-fold, seventy-fold.

3. Use the hyphen in any compound word which is so long or unusual as to be confusing otherwise, as post-revolutionary, extra-judicial, ultra-fashionable.

4. *Ex* preceding a title takes the hyphen, as ex-President Taft.

But *former President Taft* is the preferred form. Do not capitalize *ex* or *former*.

5. Hyphenate such combinations as vice-president, vice-consul, governor-general, surgeon-general, lieutenant-general, brigadier-general, postmaster-general, attorney-general, commander-in-chief, lieutenant-colonel, sergeant-major, sergeant-at-arms, etc., but do not hyphenate prosecuting attorney, first lieutenant, second lieutenant, deputy chief, first deputy, etc. Capitalize all the principal elements of such titles when preceding a name, whether or not the hyphen is used, as Vice-Consul Smith, Brigadier-General Henry, Sergeant-at-Arms White, First Lieutenant Jones. Capitalize the same way in headlines.

6. Observe the following forms: schoolmaster, schoolma'am, schoolroom, schoolhouse, schoolboy, schoolgirl; school board, school children, high school, ward school, school-teacher, school-teaching.

7. Observe the following rules with regard to prefixes:

(a) Such prefixes as *demi*, *semi*, *bi*, *tri*, *co*, *pre*, *re*, *sub*, *super*, *inter*, *intra*, *ante*, *anti* and *post* are usually joined to a word without the hyphen, unless (1) the prefix ends in a vowel and is followed by the same vowel, unless (2) the prefix is followed by a proper name or unless (3) the hyphen is needed to distinguish the word from another of different meaning. Examples, showing exceptions numbered as above:

WITHOUT HYPHEN.

demigod
semiannual
biennial
correspondent
coeducational
prerequisite

reform
readjust
recover
subcommittee
intercollegiate
intramural
antechamber
antitrust
antiseptic
postgraduate

WITH HYPHEN.

semi-indurated (1)

co-respondent (3)
co-operate (1)
pre-empt (1)
pre-Raphaelite (2)
re-form—to form again (3)
re-echo (1)
re-cover—to cover again (3)

intra-atomic (1)
ante-Christian (2)
anti-imperialist (1)
anti-Gallic (2)
post-Darwinian (2)

Some further exceptions are based on common usage.

(b) Compounds of *over* and *under* are usually printed as one word, as underclassmen, overbold, underfed, undersecretary.

(c) *Counter* as a prefix usually does not take the hyphen unless joined to a word beginning with *r*, as counteract, counter-balance (no hyphen), counter-revolution.

8. Hyphenate nouns that express a double occupation, as poet-artist.

9. Compounds of *half* and *quarter* are usually hyphenated, as half-dollar (but half a dollar), half-past, quarter-mile (but solid word in quartermaster).

10. Hyphenate compounds of numbers, as thirty-two, forty-four (but one hundred and one).

11. Hyphenate fractions, as one-fourth, three-sevenths.

12. Words formed with the suffix *wide* usually take the hyphen, as state-wide, city-wide.

13. Hyphenate such nouns as passer-by, runner-up.

14. *Elect* is joined to a title with the hyphen, as Governor-elect Smith. Do not capitalize *elect*.

COMPOUNDING BECAUSE OF CONSTRUCTION

Some words not ordinarily compounded are joined when used in certain constructions. Note the following cases:

15. Two or more words combined into one adjective preceding a noun should be hyphenated, as near-by building, never-to-be-forgotten event, well-known man, first-class investment, English-speaking peoples, up-to-date styles, 4-year-old boy, house-to-house canvass. (Note exceptions in Rules 16 and 17.) Do not hyphenate such combinations when they follow the noun, as a building near by, an event never to be forgotten, a man well known in the city, a canvass from house to house.

16. Do not compound an adverb ending in *ly* and a participle, even when combined as a modifying element, as freshly painted house.

17. Do not compound proper names consisting of more than one word, even when used as a modifying element, as Old English lettering, Civil War days.

18. Nouns such as toss-up, line-up, kick-off, strike-out, should be

compounded, usually with the hyphen, as in the examples already mentioned, but occasionally as solid words, as in walkout, lockout, try-out, workout. When used as verbs, they are divided, as to toss up, to kick off, to strike out, to work out.

19. The use of a modifying term sometimes separates the elements of a compound word. To indicate that a shoemaker makes wooden shoes you would call him a wooden-shoe maker, not a wooden shoemaker. The latter would be absurd. Similarly, write *young school-teacher*, but *high-school teacher*. The *young* refers to the teacher, while the *high* refers to the school. A *high school-teacher* might be a school teacher in a balloon.

MISCELLANEOUS PREFERENCES

The following lists contain both words covered by the foregoing sections and others for which no attempt has been made to formulate rules.

CONTINUOUS COMPOUNDS

airship	buckshot	daytime
anteroom	bulldog	deadfall
armchair	bullfight	deathlike
backache	buttermilk	doorway
background	bystander	downstate
bankbook	candlestick	downtown
bartender	cannot	downtrodden
baseball	cardboard	drawbridge
bath tub	caretaker	dreamland
bedclothes	carload	dressmaker
bedfellow	catchpenny	driveway
beforehand	catchword	drumstick
birthday	cesspool	dugout
birthmark	childbirth	dyestuff
birthplace	churchgoer	earmark
blackmail	clockwork	earring
bloodhound	cloudburst	facsimile
bloodthirsty	commonplace	fatherland
bookcase	cottonseed	figurehead
bookkeeping	countryside	firearms
bookworm	courthouse	fireplace
breastworks	crowbar	fireproof
bricklayer	cutworm	flagpole
broadcloth	daredevil	flagship

foodstuff	horsepower	nearsighted
football	horsewhip	neckwear
foothill	hothouse	needlework
foothold	housebreaker	newcomer
footnote	housetop	newfangled
footprint	iceberg	newspaper
forefather	inasmuch	nightshirt
foresight	inborn	nighttime
forthcoming	indoor	northeast
fretwork	inkstand	notebook
gadfly	interscholastic	nowadays
gamekeeper	ironclad	oatmeal
gatekeeper	keepsake	offhand
gentlefolk	keyboard	offset
gingerbread	kindergarten	offspring
glassware	kneecap	oftentimes
Godspeed	lacrosse (game)	oilcloth
goldenrod	ladybird	outdoor
goldsmith	landlady	painstaking
goodby	landlubber	pancake
grapefruit	landscape	password
groundwork	lawbreaker	payroll
guesswork	lawmaker	peacemaker
gunpowder	lawsuit	percentage
hailstone	lifelong	piecework
hailstorm	lifetime	playbill
hairbrush	limestone	playground
hairpin	lockjaw	polecat
halfway	lukewarm	postoffice
handbill	madcap	praiseworthy
handbook	mainland	proofreader
handwriting	manhole	quicklime
haphazard	manslaughter	railroad
hardware	mantlepiece	railway
hatband	masterpiece	rainstorm
headache	meantime	redskin
headquarters	meanwhile	ringleader
heartbroken	merrymaker	roadside
heirloom	midday	rosebud
helpmeet	midsummer	roughshod
hidebound	midway	rowboat
homesick	midwinter	runabout
honeymoon	moonlight	safeguard
horseback	muskmelon	salesgirl

sandpaper	springtime	touchdown
saucepan	standpoint	townsfolk
sawmill	statecraft	townspeople
scapegoat	stoneware	typewriter
schoolroom	stronghold	undergraduate
seacoast	sunbeam	upperclassman
setback	sunbonnet	upstate
sheepskin	sweepstakes	uptown
shirtwaist	switchboard	viewpoint
shoemaker	taxpayer	waistcoat
shoplifter	teacup	warlike
shorthand	teammate	watchmaker
sidewalk	teaspoonful	watermelon
sightseer	textbook	waterworks
silverware	theatergoer	wheelbarrow
skyscraper	thoroughgoing	wildcat
smallpox	thunderstorm	windmill
snowball	tiptoe	workaday
southeast	tollgate	workman
speedway	tombstone	workshop
sportsmanlike	toothpick	

HYPHENATED COMPOUNDS

aid-de-camp	father-love	mind-reader
Argus-like	fellow-servant	mother-in-law
bas-relief	fleur-de-lis	mother-love
bird's-eye	folk-lore	nation-wide
brand-new	'49-er	nature-study
bull's-eye	fountain-head	non-Catholic
business-like	governor-elect	office-holder
by-law	great-aunt	one-horse plow
by-product	great-grandfather	pan-hellenic
city-wide	half-dollar	pan-Germanism
commander-in-chief	half-truth	passer-by
co-respondent	hero-worship	policy-holder
court-martial	hundred-fold	quarter-mile
cross-reference	ill-kept house	school-teacher
cross-section	jiu-jitsu	self-evident
editor-in-chief	leg-o'-mutton	self-respect
English-speaking	line-up (noun)	sergeant-at-arms
ex-governor	man-of-war	6-year-old girl
father-in-law	master-stroke	so-called

son-in-law	trans-Pacific (but	well-being
state-wide	transatlantic)	well-nigh
stop-over	two-thirds	well-known man
subject-matter	ultra-conservative	well-wisher
tam-o'-shanter	ultra-intellectual	woman-like
tete-a-tete	vice-president	world-weary
trans-Missouri	week-end	X-ray

SEPARATE WORDS

apartment house	death rate	navy yard
back yard	dining room	newspaper man
ball player	district attorney	one's self
birth rate	electric car	per cent
bucket shop	feast day	pro rata
business man	front yard	prosecuting attorney
buzz saw	high school	roll call
camp meeting	La Follette	saloon keeper
common sense	lamb's wool	station master
copy reader	live stock	street car
day laborer	mass meeting	Sunday school

SPORT TERMS

Baseball—first base, second base, third base, shortstop; right field, left field, center field, outfield, infield; first baseman, second baseman, etc.; right fielder, etc., outfielder, infielder; two-base hit, three-base hit, sacrifice hit, home run; pinch-hitter; hit-and-run play. The score was 4 to 1. Defeated by a 4-to-1 score.

Football—left end, right end; left tackle, right tackle; left guard, right guard; center; left halfback, right halfback, fullback, quarterback; touchdown (solid word), field goal; head lineman.

Basketball—left forward, right forward; left guard, right guard; center.

Track—100-yard dash, 220-yard dash, 440-yard dash, or quarter-mile dash, 880-yard run or half-mile run, mile run, two-mile run, 120-yard high hurdles, 220-yard low hurdles, high jump, broad jump, discus-throw, shot-put, pole-vault.

Prize Fighting—lightweight, feather-weight, welter-weight, middle-weight, bantam-weight, heavy-weight.

MEMORANDA

bric-a-brac	data (plural)	feaze
Budapest	decalogue	fiance (man)
Buenos Aires	deciduous	fiancee (woman)
burned	defense	fier
bus (omnibus)	demagogue	Filipino
busses (plural)	demagogy	fleur-de-lis
calimine	develop	flier
cancel	development	football
canceled	dilettante	fulfill
cannot	diphtheria	further (in addition)
cantaloupe	dirigible	fusillade
canvas (cloth)	discipline	Gallipoli
canvass (for votes)	dishabile	gantlet (to run the)
canyon	disheveled	gantlet (glove)
carburetor	disk	garage
carcass	dispatch	gaseous
Carrollton (Mo.)	distill	gas line
Caruthersville (Mo.)	downstairs	gauge
catalog	downtown	gayety
catarrh	draft	gayly
catechise	draftsman	glycerin
cauliflower	drier	goodby
centimeter	driest	gossiped
chaperon	drought	gossiper
charivari	dryly	graveled
chauffeur	dueling	gray
check (for cheque)	duelist	growsome
chiffonier	dullness	guarantee (verb)
Chile	dyeing (coloring)	guaranty (noun)
chock-full	dying (expiring)	guerilla
cigarette	Edinburgh	gypsy
Cincinnati	eleemosynary	Haiti
cleek (in golf)	embarass	Haitian
clew	employe	Hallowe'en
collectible	encyclopedia	harass
combated	enforce	hark
connoisseur	enroll	Hawaii
conscience' sake	enrollment	Hawaiian
consensus	envelop (verb)	hemorrhage
courthouse	envelope (noun)	hindrance
cozy	Eskimo	Hindu
crappie	Eskimos	horsepower
criticise	exhibitor	hypocrisy
Dardanelles	farther (distance)	icing

idiosyncrasy	lese majesty	offense
impanel	libelous	one's self (not oneself)
impaneled	license	opportunity
imperiled	lilies	pageant
impostor	lily	paraffin
inasmuch	line up (verb)	parallel
inclose	line-up (noun)	parquet
indict	linotype	partisan
indispensable	loath (reluctant)	payroll
indorse	loathe (to detest)	pedagogue
initiate	lose (to suffer loss)	pedagogy
innocuous	luscious	peddler
inoculate	mamma	Peking
insanitary	manageable	Philippines
install	maneuver	picnic
installment	mantel (shelf)	picnicker
instill	mantle (covering)	Pittsburgh (Pa.)
intrench	Marseillaise	Pittsburg (Kan.)
intrust	marshal (officer)	pleaded (past tense of plead)
I O U (no periods)	Marshall (Mo.)	plow
its (possessive of it)	marveled	portiere
it's (it is)	marvelous	Porto Rican
jailer	meager	Porto Rico
jeweler	medieval	Portuguese
jewelry	midweek	postoffice
jimson weed	milk cow	practice
jingo	misspell	precede
jingoese	Mohammed	prerogative
jiu-jitsu	mold	privilege
John Hopkins	moneys	procedure
(university)	moratorium	program
judgment	mortgagor	prologue
kafir (not kafir corn)	mussel (shellfish)	prophecy (noun)
karat	mustache	prophecy (verb)
kerosene	newspaper man	putt (in golf)
Khartum	nickel	pygmy
kidnaped	nitroglycerin	quarreled
kimono	noticeable	quartet
Koran	nowadays	questionnaire
Korea	nuisance	quintet
labeled	occasionally	racket (for racquet)
laboratory	occur	rarefy
laundered	occurrence	receive
leggings	oculist	

reconnaissance	soccer (football)	traveler
reconnoiter	solos (plural of solo)	trolley
reinforce	souvenir	twelfth
renaissance	stanch	tying
repertoire	stationary (fixed)	typify
restaurateur	stationery	until
reverie	(paper, etc.)	vaccinate
rhythm	statue (image)	vaccine
ruble	stature (height)	vacuum
Rumania	statute (law)	vender
sacrilegious	stayed (past tense of	veranda
St. Louis	stay)	vermilion
salable	stereopticon	villain
sauerkraut	strait-laced	vitreous
secede	subpoena	vodka
separate	Sudan	weasel
Serbia	supersede	weird
sextet	synonym	Welsh (pertaining to
Shakespeare	taboo	Wales)
Shakespearean	theater	whir
shoeing	thrash (to whip)	whisky
siege	thresh (grain)	Wilkes-Barre (Pa.)
sirup	Tibet	willful
skeptic	till	woful
skillful	Tokio	woolen
smooth (verb)	Tolstoy	worshiped
sobriquet	traveled	worshiper

PUNCTUATION

This section is not meant to be a complete guide to punctuation. Its purpose is merely to give rules and suggestions covering points that frequently arise in the writing and editing of news copy. For the general principles of punctuation, which are the same for all kinds of composition, consult any standard work on the subject.

THE PERIOD

1. Do not use period after *per cent*.
2. Do not use period after nicknames, as Tom, Sam, etc.
3. Do not use periods with *O K* (past *O K'd*).
4. Use period between dollars and cents, as \$1.25.
5. Use three periods separated by em quads to denote an omitted passage. Thus: "The first thing to understand . . . is the need of accuracy." If one or more complete lines of poetry are omitted, insert a full line of periods separated by two-em quads.

For misuse of the period, see "Four Illiterate Blunders" at the close of this section.

THE COMMA

6. Distinguish between restrictive (sometimes called limiting or defining) clauses and non-restrictive. The restrictive clause is necessary to define the term it modifies, and consequently is too closely related to the latter to be set off by commas. The non-restrictive clause is merely an added or parenthetical expression concerning a term which does not need definition; so the clause is set off by commas. To test whether a clause is restrictive or not, omit it in reading the sentence. If the meaning is not changed by the omission, the clause is non-restrictive, and should be set off by commas.

The importance of this distinction may be observed from the following sentences containing the same words but expressing different thoughts:

"The juniors of the college, who defied the faculty, have been expelled." (Non-restrictive.)

"The juniors of the college who defied the faculty have been expelled." (Restrictive.)

The first sentence means that all the juniors have been expelled.

The second means that only those of a particular group—those *who defied the faculty*—have been expelled.

7. In general, do not use a comma before *and* in such a series as Tom, Dick and Harry. This rule, observed by the Missourian in common with most other newspapers, represents the only vital difference between so-called newspaper punctuation and that commonly taught in the schools. It should not be applied when a comma is needed to make the meaning clear.

8. Do not use a comma between two clauses of a brief compound sentence where there is no change of subject. Thus: "He went to the store and bought a new suit." But: "The city was strongly held by guns and infantry, and the British force therefore withdrew to its original bivouac." The comma is needed in the second instance to show the reader, at a glance, the grammatical relation of the words.

9. Distinguish between *alternative or* and *appositional or*. "John or Thomas will carry the message." (*Alternative or*; no comma.)—"Indian corn, or maize, is the chief product of the state." (*Appositional or*; commas required.)

10. A participial phrase at the beginning of a sentence is usually set off by a comma. Thus: "Shouting a warning, he ran down the street."—"Convinced of his guilt, the lawyer declined to defend him."

11. Co-ordinate adjectives, as in "a kind, patient, indulgent father," are separated by commas. Do not use a comma when the adjectives are not co-ordinate, but dependent each on what follows, as "a handsome young man"; "our excellent financial system"; "sturdy old patriots." The commas are correctly placed if, as a test, we can imagine each replaced by *and* without changing the meaning of the sentence.

12. A common mistake is the placing of a comma before *every* bit of quoted matter, no matter what its character. No comma should be used in this sentence: "The title of the book is 'The Way to Win.'"

13. *Jr., Sr., Mo.,* etc., require commas on each side unless they end a sentence. "John Jones, Sr., of Cameron, Mo., made an address." Each of these forms is in the nature of a parenthesis and is therefore to set off by commas from the rest of the sentence.

One of the commonest errors in punctuation is the omission of the comma after a parenthetical expression.

14. Use commas to set off the year in a date, as "The men who enlisted in April, 1917, were wholly untrained, but on November 11, 1918, they were veterans."

15. Use a comma, not a colon, after *viz.*, *to wit*, *namely*, etc., except in ending a paragraph.

16. Use no comma after *such as*. "Farm products, such as wheat, rye, corn and oats, were exhibited."

17. Use no comma in "5 feet 8 inches tall," "3 years 6 months old," etc.

18. Use a comma after *whereas*, *resolved*, etc., and follow with a lower-case letter. "Resolved, that we, the members of . . ."

For examples of misuse of the comma, see "Four Illiterate Blunders," at the end of this section.

THE SEMICOLON

Don't taboo the semicolon. It is less used now than formerly, when long and involved sentences were more common, but it still has a legitimate function. Study the use of the semicolon in any book from a good publishing house. See "Four Illiterate Blunders," at the end of this section.

19. Use the semicolon to separate co-ordinate clauses of the same sentence when they are not separated by a co-ordinate conjunction; thus: "This is a bad law; it should be repealed." When the connection between the two clauses is not of the most intimate sort it is usually better to make them separate sentences.

20. Use the semicolon to separate members of a series when the members themselves, or some of them, are broken up by commas. Thus: "I saw the Perry Monument, which overlooks Lake Erie, where Perry won his greatest fame; the municipal bathing pavilion, which frequently accommodates more than ten thousand persons in a day; and the lagoon, where motor boats by the score are moored." (But: "I saw the Perry Monument, the municipal bathing pavilion and the lagoon.")

21. Use the semicolon in a construction such as this: "Those present were: John Jones, Mexico, Mo; Horace Brown, Sedalia; Mrs. W. B. Smith and Mrs. J. H. Howard, St. Louis; Dr. B. B.

Simmons, Moberly; H. K. Henry, Columbia." (But if there were not more than three on the list: "Those present were John Jones of Mexico, Mo., Horace Brown of Sedalia and Dr. B. B. Simmons of Moberly.)

22. Use the semicolon to avoid confusion in such a construction as this: "The party consisted of J. J. Lee; H. H. Winton, his secretary; Mrs. Lee; Miss Mary Brown, her nurse; and three servants." Written thus, the sentence indicates there were seven persons in the party. Readers might get the impression there were nine if the sentence were written: "J. J. Lee, H. H. Winton, his secretary, Mrs. Lee, Miss Mary Brown, her nurse and three servants."

THE COLON

23. Use a colon (1) before a quotation of more than one sentence; (2) before a quotation of only one sentence when an unusual degree of formality is sought; (3) before any quoted matter that begins a new paragraph. In general, use the comma before a quotation of one sentence. "I replied, 'No; we can't do that.'"

24. Use a colon between chapter and verse in scriptural references; thus, Matthew 2:5-13.

25. Use the colon in giving time, as 7:30 o'clock.

26. In general, use the colon in introducing matter with *the following, as follows* and similar expressions.

THE APOSTROPHE

27. Use the apostrophe as follows to form the possessive case of nouns: Add apostrophe and *s* in the singular, as the girl's hat. Add apostrophe in the plural when the plural ends in *s*, as girls' hats. Add apostrophe and *s* when the plural is formed without the *s*, as children's games, women's rights. Add apostrophe to proper names ending in *s*, as James' hat, Burns' poems, Rogers' dry goods store. Be sure to place the apostrophe correctly. *Burn's* poems would indicate that the name was *Burn*; *Roger's*, that the name was *Roger*.

28. Observe use of the apostrophe in *don't, doesn't, haven't, I've, 'tis, can't*, etc. The apostrophe takes the place of the elided letter or letters. The plural of *don't* is *don'ts*.

29. The apostrophe is never used in the possessive pronouns, *his, hers, its, yours*, etc. *It's* means *it is*.

30. The possessive of *M. U.* is *M. U.'s*.

31. Use the apostrophe in forming the plural of letters, as the three R's, the i's in a font of type. Do not use the apostrophe with figures, as 5s or 3½s (as in referring to bonds bearing 5 per cent or 3½ per cent interest).

32. Use no apostrophe with *Frisco, bus, phone, varsity*.

THE DASH

33. Don't overwork the dash. Usually the comma will do as well. A frequent legitimate use of the dash is to denote an abrupt break in the construction. Thus: "He thought of his mother—what a woman she was!"

34. Dashes are sometimes used for the sake of emphasis to set off parenthetical words. "Dinner—for they dined in the evening now—made a welcome diversion."

35. The dash may be used for a significant pause. "I asked for bread and they gave me—fried chicken."

36. Use a dash in unfinished sentences. Put quotation marks, if any, outside the dash. Thus: "Then your name is—"

PARENTHESIS

37. Do not be confused by marks of parenthesis. Punctuate the sentence as if the portion within parentheses did not exist. If any mark is required after the portion of the sentence preceding the parenthesis, put it after the second curve. Punctuate the parenthetical matter separately. Thus: "The celebrated 'Chaldee Manuscript' was the *piece de resistance*—a satire, couched in biblical language (probably at the suggestion of James Hogg, the 'Ettrick Shepherd,' who was admitted to the council of conspirators), directed chiefly against the former editors of the magazine."—*Henry Mills Alden*.

38. If an entire sentence is inclosed in parentheses, the period should come before the last curve. Thus: "(For additional data see Page 17.)" If only the last words are inclosed, the period should

come after the curve. Thus: "He uses many words wrongly (for example, *practical* and *practicable*)."

39. When the name of the state, though not a part of the title of a newspaper, is given with the title, use this form: the Sturgeon (Mo.) Leader, the Las Vegas (N. M.) Optic. Omit name of state after large cities, as the Chicago Daily News, the New York World, the San Francisco Examiner.

BRACKETS

40. Brackets are correctly used to indicate an interpolation made in a quotation by the person quoting. "They [the framers of the Constitution] were much like other men." The news writer rarely has occasion for these marks.

QUOTATION MARKS

41. The period and the comma always stand inside quotation marks as a matter of typography. Thus: "On this platform," he said, "I expect to win."—She was reading "Ivanhoe."

42. The colon and the semicolon should be placed outside quotation marks. Thus: He spoke as follows on the subject, "See America First":—The books were studied in this order: first, "Silas Marner"; second, "David Copperfield"; third, "Henry Esmond."

43. The interrogation and exclamation points are placed inside quotation marks if they are part of the quotation; otherwise, outside. Thus: "Who goes there?" he challenged.—Have you ever seen Maude Adams in "Peter Pan"?—"Well done!" he cried.—He called himself an epicure, but I noticed that he ordered "ham-and"! (See also "Quotation," page 30.)

FOUR ILLITERATE BLUNDERS

(From "Principles of Modern Punctuation," by Dr. Robert L. Ramsay of the English department of the University of Missouri; published by the School of Journalism, 1908.)

The mistakes most to be avoided are those that brand the user as illiterate or slovenly. Of these there are four that give to one's writing an especially crude and careless air.

1. The "false period." This consists of putting a period after a group of words that do not make complete sense, after a phrase or subordinate clause instead of a sentence. It is the worst of all blunders in punctuation, because it indicates that the writer does not understand the most elementary of grammatical problems, how to tell a sentence when he sees one. The following examples are taken from students' themes:

Examples: "Milton wrote many poems in his youth. The best known being 'Lycidas' and 'Comus.'"—"The stranger blamed himself severely. Which was not doing himself justice."—"He was very lenient about people's not being on time. Principally because he was always late himself."

2. The "false comma." This blunder is the converse of the first, and nearly as bad. The "false period" occurs when part of a sentence is written as if it were a whole sentence; the "false comma," when two complete sentences are written as one, with only a comma between them. Two complete thoughts do not belong in the same sentence unless their independence is recognized in the link between them. This link may be one of the pure co-ordinate conjunctions (*and, but, or, nor*, sometimes *for* and *yet*) or the semicolon. With other connectives, such as *therefore, nevertheless, still, moreover, however*, the comma alone is not sufficient; the semicolon is the distinctive mark for independent clauses. In the examples given below, either period or semicolon might be used, but the comma is wrong:

Examples: "Sir Roger de Coverley was a good churchman, he attended church every Sunday."—"The night was cool, we rode swiftly along the silent road."—"We all walked rapidly, the sun had gone down, there were no horses."

3. The "unbalanced comma." In all cases where a word, phrase or clause is cut off by commas—a transposed element, a non-restrictive phrase or clause, a parenthetical element of any kind,—it produces a particularly bad effect to use one of the two commas and omit the other. It is better to omit both than to do this.

Examples: "These men in their honorary capacity, already have sufficient work to perform."—"The party then, consisted of about twelve persons."—"It is not strange that the sentiment of loyalty should, from the day of his accession have begun to revive."—"It was

the master of the house to whom, as in duty bound I communicated my intention."

4. The "exaggerated semicolon." Just as it looks illiterate to put a comma before an independent clause, so it looks illiterate, though not so much so, to put a semicolon before a subordinate clause; not so much so, because . . . this is sometimes done in the series, and sometimes for rhetorical effect. But it is very liable to abuse, and most cases of it are due to ignorance. The safest rule is never to use the semicolon except between independent clauses.

Examples: "The stranger blamed himself severely; which was not doing himself justice."—"Milton wrote many poems in his youth; the best-known being 'Lycidas' and 'Comus.'"—"When ambition asserts the monstrous doctrine of millions made for individuals, their playthings, to be demolished at their caprice; is not the good man indignant?"

SPECIAL FORMS

FULL-MEASURE BOX SCORE

(See the official scoring rules.)

ST. LOUIS	AB.	R.	H.	O.	A.	E.
Shotton, lf.	4	0	0	5	0	0
Heathcote, rf.	4	1	1	3	0	0
Stock, 3b.	4	1	2	1	1	0
Hornsby, 2b.	3	1	2	3	2	0
Fournier, 1b.	3	0	2	7	0	0
McHenry, cf.	3	0	1	1	0	0
Janvrin, ss.	3	0	1	1	2	0
Clemons, c.	3	0	0	5	2	0
Schupp, p.	3	0	0	0	4	0
Totals	30	3	9	26	11	0

PITTSBURGH	AB.	R.	H.	O.	A.	E.
Bigbee, lf.	4	0	0	0	0	0
Carey, cf.	2	0	2	1	0	1
Southworth, rf.	3	0	1	4	1	0
Whitted, 3b.	3	1	0	2	1	0
Cutshaw, 2b.	2	1	1	1	4	0
Grimm, 1b.	3	0	0	8	0	1
Caton, ss.	3	0	2	1	1	0
Clarke, c.	3	0	0	7	1	0
Cooper, p.	3	0	0	0	1	0
*Nicholson	1	0	1	0	0	0
**Hinchman	1	0	0	0	0	0
Totals	28	2	7	24	9	2

*Batted for Clarke in ninth inning.

**Batted for Cooper in ninth inning.

†Carey out, hit by batted ball.

Score by innings:

Pittsburgh	000	101	000—2
St. Louis	100	101	00x—3

Summary: Stolen bases—Southworth 2, Carey 2, Stock. Sacrifice hits—Carey, Caton, Cutshaw. Two-base hits—Hornsby, McHenry, Fournier. Double play—Caton to Cutshaw to

Grimm. Struck out—By Schupp 2, by Cooper 4. Bases on balls—Off Schupp 6. Wild pitches—Schupp 1, Cooper 1. Left on bases—St. Louis 3, Pittsburgh 8. Time—1:40. Umpires—Klem and Emslie.

HALF-MEASURE BOX SCORE

ST. PAUL					LOUISVILLE						
	AB.	H.	O.	A.	E.		AB.	H.	O.	A.	E.
Niles, 3b	2	1	4	2	0	Daniels, rf	5	0	3	0	0
Martin, ss	6	3	4	1	0	Osborn, cf	1	1	4	0	0
Padd'ck, lf	6	1	4	0	0	Moore, cf	2	0	1	0	0
Cruise, rf	3	0	2	1	1	St'nab'y, 2b	4	2	3	1	0
Johnson, c	6	2	3	0	0	Crossin, c	4	1	3	1	0
Riggert, cf	4	2	3	0	0	Miller, lb	4	2	8	0	2
Dress'n, lb	3	1	6	0	0	Derrick, ss	4	0	1	6	0
O'Le'ry, 2b	4	0	1	3	0	Midkiff, 3b	4	1	0	0	0
Hall, p	4	3	0	1	0	Dell, lf	3	1	4	0	1
						Hoch, p	0	0	0	3	0
Totals	38	13	27	8	1	Ellis, p	0	0	0	0	0
						Taylor, p	3	0	0	0	0
						*Clemons	0	0	0	0	0
						Totals	34	8	27	11	3

*Batted for Taylor in ninth.

Score by innings:

St. Paul	062	100	110	—11
Louisville	100	000	010	—2

Summary: Two-base hits—Hall, Riggert. Three-base hit—Crossin. Home runs—Hall, Niles. Stolen bases—Cruise, O'Leary. Earned runs—Louisville 2, St. Paul 7. Sacrifice hits—Dressen 2, Cruise, O'Leary. Left on bases—St. Paul 12, Louisville 8. First base on errors—St. Paul 3. Bases on balls—Off Taylor 6, off Hoch 2, off Hall 3. Hits—Off Hoch 2 in 1 1-3 innings, off Ellis 3 (three batters), off Taylor 8 in 7 2-3 innings. Struck out—By Taylor 3, by Hall 2. Passed ball—Crossin. Time—2:05. Umpires—Owens and Knapp.

SCORE BY INNINGS ONLY

				R.	H.	E.
New Orleans	000	100	020	—3	8	0
Birmingham	000	000	000	—0	5	3

Batteries: New Orleans—Weaver and Higgins; Birmingham—Robertson and Hall.

INNING-BY-INNING BASEBALL STORY

FIRST INNING

St. Louis—Tobin was out, Blair to Chase. Vaughn singled to left and went to second on Miller's single to left. Borton singled to center, scoring Vaughn, Miller taking second. A pass to Kores filled the bases. Chapman popped to Roach. Drake was out, Bedient to Chase. One run, three hits, no errors.

Buffalo—Meyer beat out a grounder to second. Lord forced Meyer, Kores to Johnson. Dalton lined to Tobin. Lord stole second. Chase fanned. No runs, one hit, no errors.

FOOTBALL SCORE

MISSOURI (0)	AMES (6)
Speelman, le	re, Jones
Herdon, lt	rt, Reeve (capt.)
Groves, lg	rg, Deffke
Lansing, c	c, Johns
Van Dyne, rg	lg, McKinley
Clay (capt.), rt	lt, Mattison
La Rue, re	le, Packer
Collins, qb	qb, Moss
Shepard, lhb	rhb, Wilson
Dunckel, fb	fb, Uhl
Graves, rhb	lhb, McDonnell

Substitutions: Missouri—Drumm for Groves, Graham for Lansing, Lake for Shepard, Woody for Lake, Miller for Dunckel. Ames—Karr for McKinley, Evans for Wilson.

Touchdown—Uhl (Ames).

Referee—Groves (Washington U.). Umpire—Quigley (St. Mary's). Head linesman—Thomas (Purdue).

BASKETBALL SCORE

MISSOURI (43)	Goals	Free Throws	Fouls
Ruby, rf	4	0	2
Scott, lf	4	7	6
Vogt, c	8	0	3
Schroeder, rg	2	0	1
Browning, lg	0	0	0
Coffey, lg	0	0	1
Totals	18	7	13

KANSAS (25)	Goals	Free Throws	Fouls
Bunn, lf	3	0	3
Lonberg, rf	1	0	0
Matthews, c	1	1	3
Frederick, c	3	0	1
Mason, lg	1	0	2
Bennett, rg	0	4	2
Harms, rg	1	0	1
Totals	10	5	12

TRACK SUMMARY

100-yard dash—Smith, Missouri, first; Shaw, Kansas, second. Time, 10½ seconds.

440-yard dash—Wilson, Kansas, first; Jones, Missouri, second. Time, 52 seconds.

Two-mile run—Ames, Kansas, first; Brown, Missouri, second. Time, 10 minutes 1¼ seconds.

High jump—Frank, Missouri, first; Williams, Missouri, second. Height, 5 feet 11 inches.

MUSIC PROGRAM

Overture, "William Tell"	Rossini
Selection, "Tannhaeuser"	Wagner
Ballet Music, "Faust"	Gounod
Entr'acte, "Fleurette"	Herbert
Selections	MacDowell
a. "To a Wild Rose."	
b. "At an Old Trysting Place."	
"Peer Gynt" Suite	Grieg
"La Lisonjera"	Chaminade
Excerpts, "Cavalleria Rusticana"	Mascagni
"Csardas"	Delibes

If the program is not all by the same musician or group of musicians, the name of the individual or organization is centered in a separate line following the name of the composition given.

DATELINES

Observe capitalization and punctuation in the following:

CHICAGO, June 30.—Mayor Thompson announced today that he would
 CENTRALIA, Mo., June 30.—An attempt to rob the First National Bank
 BERLIN, Aug. 1 (via wireless to Sayville).—The German war will be
 PETROGRAD, May 27 (by mail).—The next serious blow of the Russian
 PARIS, Aug. 3 (8:10 p. m.).—Fighting on the western front has ceased
 NISE, Serbia, Jan. 4.—The possibility of a Balkan agreement in the

The rules: Name of city in caps and small caps; state or country, lower-case. Omit state or country after large city whose location is well known. Abbreviate names of states in datelines, but not names of foreign countries. Abbreviate names of months in datelines as follows: Jan., Feb., Aug., Sept., Oct., Nov., Dec. Do not abbreviate March, April, May, June, July. Use period and dash after date. Parenthetical matter goes after date, before period and dash. Use lower-case in parentheses except for proper names, as "by mail," "via wireless," etc. For abbreviations of names of states see "Abbreviation," Page 22.

SIGNED STORIES

Signatures over stories are set in caps and small caps. Paren-

thetical matter, if any, goes in italics in second line. Both lines are centered, thus:

BY ALICE ROHE
(*United Press Staff Correspondent*)

INTRODUCTIONS

Editorial notes or other introductory matter, not a part of the story, should be set in italics without parentheses or indention, and, unless unusually long, all in one paragraph. A 3-em dash goes between the introduction and the story.

COMMUNICATIONS

Editor the Missourian: is the only form of salutation permitted on communications. This is run in as part of the first paragraph. A noncommittal headline (*Missourian* No. 6) is used.

The signature is set in caps and small caps, one em in from the right, without dash. Set in last line of text if there is room; otherwise make a separate line.

Dateline, if any, is set at the end in lower-case, one em in from the left. Thus:

The Government's Budget.
Editor the Missourian: A news dis-
patch sent out from Washington Fri-
day . . . result. A. B. CADY
Kansas City, May 18.

REPRINT

Short reprint (paragraphs and "answer-backs") is credited with name of publication, lower-case, run in at the end, following an em dash. Omit *the* from titles of newspapers in giving credit in this form; thus,—St. Louis Post-Dispatch,—Kansas City Journal, etc. If name of state is given, but does not appear as part of the newspaper title, put in parentheses, as Parkville (Mo.) Gazette.

Long reprint is credited with full name of publication, set in italics, flush, at top of article. Use "from" in this form, thus:
From the New York Times.

BOOK REVIEWS

Use the title of the book, quoted, as the headline (Missourian No. 6 head), thus:

"The Road to Yesterday."

Name publisher and describe book in a separate, final paragraph, thus:

(Charles Scribner's Sons, New York; cloth, illustrated with photographs, 204 pages; \$1.75 net.)

PHOTO-ENGRAVING

The most commonly used picture-printing plates are halftones and line etchings.

A halftone is a plate reproducing a photograph, drawing or piece of copy that contains one or more tones between white and black. A line etching, on the other hand, can reproduce only copy that shows white and black.

Distinctive of the halftone are the raised dots on its surface by which the tones of the original copy are interpreted. These are obtained by photographing the copy through a screen—a glass that has engraved or imprinted black lines upon it, two sets of parallel lines crossing at right angles. A great number of small squares compose the pattern of the screen. The dotted image obtained thus by photography on glass is transferred to a sheet of sensitized metal, either copper or zinc, by a photographic process. Etching in acid leaves certain dots of metal standing in relief. These form the printing surface of the plate.

Halftone screens are classified according to the number of lines to the running inch ruled upon them. Fine screens, from 120 lines higher, are used for halftones that are to be printed on the better grades of paper. Newspapers generally use a 60-or 85-line screen.

A line etching is produced on zinc without the use of the halftone screen. It is less expensive than the halftone. Pen drawings form the bulk of line copy.

Other picture printing plates used in the *Missourian* are electrotypes, stereotypes and occasionally wood cuts.

Electrotypes (or electros) are duplicates of original line and halftone plates. A whole advertisement, including type and illustration, can be duplicated in one plate by electrotyping. The process offers a distinct advantage to an advertiser who wishes to run the same advertisement simultaneously in several publications. A wax impression of the original etching or type is placed in an electrolytic bath, where it receives a deposit of copper. This thin facing of

copper is then backed up with lead and mounted on wood to form a printing plate.

Stereotypes are plates made by casting metal on matrices (singular, matrix).

Wood cuts are made by hand-chiseling on type-high, cross-sectioned, polished blocks of wood. The lines that are to be printed are left standing in relief. This is the earliest form of picture printing. Its present-day survival is almost solely in commercial illustration.

HOW TO ORDER ENGRAVINGS

1. HALFTONES

Paste a strip of paper on the upper or lower edge of photograph to be reproduced. Upon it write:

- (a) Desired width of the plate in inches. (Indicate specifically with arrow lines the outermost points to be included.)
- (b) Kind of screen to be used.
- (c) Kind of finish—square, outline, vignette or oval.
- (d) Indicate if special work on photo or plate is desired—"retouching" of photo; mortising or "tooling-out" on plate; special border design.
- (e) Name and address of sender.
- (f) Specific time limit for return of plate.

Mail with flat cardboard covering.

Explanation of terms used above:

Square halftone—one whose outer edges comprise a rectangle.

Outline halftone—one with the background removed.

Vignette halftone—one with the background shading away into nothing.

Oval halftone—one whose outer edges form an oval.

Retouching—brush work done by an artist on original photo copy.

Mortise—to cut out portions of a plate for insertion of type.

Tooling-out—hand-chiseling on plate to lighten the tone or to produce a white space.

Special border design—any decorative surrounding of a picture other than straight lines.

2. LINE ETCHINGS

Leave sufficient margin around drawing. If copy is a page of printed matter, or clippings, mount it on white cardboard. Touch with

black (india) ink any gray spots on letters. Mark on lower margin:

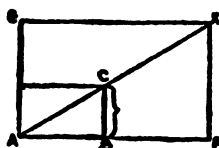
- (a) Desired width of plate in inches. (Indicate outermost points with horizontal arrows.)
- (b) Whether special work is desired (mortising, etc.).
- (c) Name and address of sender (may be written on back of copy).
- (d) Time for return of etching.

In ordering etchings it is well to inclose, in a separate envelope a general statement covering work desired, especially if there should be any detail in doubt, which may be left to the judgment of the engraver.

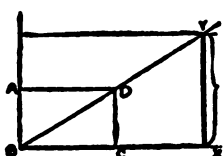
HOW TO FIGURE REDUCTIONS

If the original copy is 8 by 12 inches and the width in the reduction is to be 2 inches, the other factor may be calculated mathematically: 8:12::2:? The missing factor will be found to be 3.

Where the dimensions of drawing or copy are already laid out and one reduction factor is known, the other reduction factor is obtained as follows: On the base line of the drawing, mark off from one corner the known reduction factor (for example, the width of the plate to be made). Then erect a perpendicular of indefinite length. The point of intersection of this line with the diagonal of the rectangle that incloses the original drawing will determine the height of the plate to be made. Thus, in the accompanying figure, AB is width of plate to be made. AX is a diagonal of original drawing AEXF. BC is perpendicular erected on AF. BC is the desired factor, the height of plate to be made.



If, on the other hand, the dimensions of the plate to be made are known in advance, the scale of the drawing must be calculated accordingly. The scale of the drawing is planned thus:



ABCD represents the desired size of plate. Extend indefinitely AB and BC. Extend diagonal BD indefinitely. Upon one of the two extended lines (BC, for example) lay out a width BX. Erect the perpendicular XY to intersect the extended diagonal BD. XY then represents

the height that must be given to the drawing.

DON'TS

Don't leave pencil marks or dirty smudges on line copy.

Don't fail to send as good photographs to the engraver as you can get. A good photograph obviates much expensive retouching.

Don't mark every order "Rush." Good photo-engraving work demands time.

Don't mark a reduction in two dimensions; e. g., "Reduce to 5 by 7 inches." The engraver has control over only one dimension.

Don't order several cuts of the same size from the same copy without considering the possibility of electrotyping.

Don't make drawings for line reproduction on other than white paper with glossy black ink (india).

Don't use fine, "scratchy" lines in a pen drawing that is made for line reproduction. Fine lines that are firm may be reproduced if not too close together.

MEMORANDA

ADVERTISING

(Instructions issued to students in advertising classes).

The *Missourian* uses as far as possible the pyramid style of make-up.

No advertisements may be inserted that contain display type exceeding 48 points. No advertisements containing disfiguring plates may be used.

Investigate your subject closely before writing an ad.

Make your ad direct and to the point. Eliminate all superfluous words, rules, ornaments, etc.

Don't forget that white space is an important element in display.

Consult the dictionary for spelling of words you are doubtful about.

Draw border around ad as you desire it to appear in print.

Indicate size of ad on margin of lay-out sheet.

Indicate on margin size of type of head and display lines.

Indicate on margin size of body type.

Indicate on margin the type series of both body and display lines.

Indicate on margin point size of border and rules.

Indicate exact size and position of plates if any are used. Make illustrations face in.

Indicate as nearly as you can the measure you desire display lines and body of text to be set in.

Indicate the amount of white space you desire in ad.

Watch the grammar and punctuation. Your ads *must* be correct in both.

THE POINT SYSTEM

The basis of the modern American system of type measurement is the point, which is 1-72 of an inch. Only the height of the type is measured in this way, the width of the letters varying. When type is said to be 10-point, what is meant is that the body of the type is 10 points high. The face of the printed letter is somewhat less, the difference being in the "shoulder"—the blank part of the type that makes white space between lines. Before the measurement of type was standardized by the adoption of the point system, the different type sizes were named, as agate, nonpareil, etc. These names are still used to some extent and the student should be familiar with them, or at least with the names of the sizes up to 12 points.

An em is the square of any given type body. That is, a 10-point em is an area 10 points both in height and width. The pica, or 12-point, em is a standard printer's measurement.

Below is a list of the various type sizes, with their names:

3½ point, Brilliant	20 point, 2-line Long Primer or Paragon
4½ point, Diamond	22 point, 2-line Small Pica
5 point, Pearl	24 point, 2-line Pica
5½ point, Agate	28 point, 2-line English
6 point, Nonpareil	30 point, 5-line Nonpareil
7 point, Minion	32 point, 4-line Brevier
8 point, Brevier	36 point, 2-line Great Primer
9 point, Bourgeois	40 point, Double Paragon
10 point, Long Primer	42 point, 7-line Nonpareil
11 point, Small Pica	44 point, 4-line Small Pica
12 point, Pica	48-point, 4-line Pica or Canon
14 point, 2-line Minion or English	54 point, 9-line Nonpareil
15 point, 3-line Pearl	60 point, 5-line Pica
16 point, 2-line Brevier	72 point, 6-line Pica
18 point, Great Primer	

MARKS USED IN PROOF READING

§	Delete: take out.	stet	Let it stand; retain crossed-out word or letter.
⊖	Letter reversed; turn it over.	See out-copy	See copy for omitted words.
#	Insert space.	Ⓚ	Query to author: Is this correct?
○	Close up; no space.	caps	Put in capitals.
∨	Bad spacing; make spacing even.	S. c.	Put in small capitals.
tr	Transpose words or letters.	l. c.	Put in lower-case.
¶	Make paragraph.	rom.	Put in roman type.
no ¶	No paragraph; run in.	ital.	Put in italic type.
□	Indent; put in an em-quad space.	bf.	Put in bold-face type.
[Move to the left.	wf.	Wrong font; change to proper style of type.
]	Move to the right.	∨	Apostrophe.
┌	Raise to proper position.	∩	Quotation marks.
└	Lower to proper position.	⊙	Period.
×	Imperfect type; change.	∧	Comma.
↓	Space shows; push down.	—	One-em dash.
	Line up; make the margin straight.	—	Two-em dash.
≡	Straighten lines or type out of line.	—	Hyphen.

EVENING MISSOURIAN HEADLINES

Count one unit for each character or space, with these exceptions: Count one and one-half for M, W, or a dash; count one-half for I, figure 1, period, comma, colon, semicolon, exclamation mark, apostrophe or single quotation mark; if a period or comma is followed immediately by a space, as in initials, count the punctuation mark and the space together as one unit.

This system of counting may have to be modified slightly for some fonts of type. Counting by this method is only approximate for decks set in lower-case type. (See rule 2, page 70.)

NO. 1

HEADLINES MUST BE MADE SPECIFIC

14 to
16 units
each line

42 units
maximum
38 max-
imum
38 max-
imum
20 to 38

Strive for What the Newspaper Man Calls
"Punch," But Never at the Expense of
Accuracy and Fairness---Make No State-
ment That Is Not Borne Out by the Text.

23 to 25
units

VERBS GIVE ADDITIONAL FORCE

Same as
in second
deck (24
to 27 or-
dinary
words)

With Practice, Copy Readers May Count Pyr-
amids and Hanging Indentions by
Words, but Beginners Should Count the
Letters---Make Sure Your Heads Fit.

NO. 1½

**POLICE FIND 2 STILLS, MASH
AND WHISKY IN FRUIT STORE;
PROPRIETOR IS HELD FOR U. S.**

23 to 26
units in
each line

28 max-
imum
20 to 23
14 to 18
6 to 13

**John Doe Is Taken to the City
Jail to Await Trial at
Hands of Federal
Authorities.**

18 to 20½

APPARATUS COST \$1,500

Same as
in second
deck
(13 to 15
ordinary
words)

**Machinery Made All of Copper
and Had Capacity of Ap-
proximately Sixty
Gallons Daily.**

NO. 2

CORN CROP IN MISSOURI CAN BE INCREASED

10 1/2 to 12 1/2 units in each line

28 maximum 20 to 23 14 to 18 6 to 13

Tests at Agricultural Experiment Station Show Effects of the Improved Methods Used.

18 to 20 1/2

WOULD RAISE PROFITS

Same as in second deck (13 to 15 ordinary words)

Work Here Offers Solution for the Rush From Farm to City, Says Dean Mumford.

NO. 3

ODD FELLOWS TO MEET HERE

10 1/2 to 13 units in each line

28 maximum 16 to 22 6 to 14

Delegates From Boone County Lodges Will Hold Initiation Tuesday.

NO. 4

EVERY DOG HAS HIS DAY; IT'S OCTOBER 1 FOR COLUMBIA PUPS

16 to 19 units in each line

NO. 5

21 to 24	<p style="text-align: center;">WOMEN VOTERS WILL MEET</p> <p style="text-align: center;">Dean Loeb and Miss Myrtle Wood Will Speak.</p>
32 maximum	
10 to 25	

NO. 6

32 maximum	<p style="text-align: center;">Became Ill in His Car.</p>
------------	--

NO. 7

(used principally on sport stories)

12 to 20 units in each line	<p style="text-align: center;">SECOND SCRIMMAGE SHOWS IMPROVEMENT</p> <p style="text-align: center;">The second football scrimmage of the season was held on Rollins Field last</p>
-----------------------------------	--

NO. 8

25 to 30 units in each line	<p style="text-align: center;">Cold Frames Solve Problem of Transplanting Indoor Plants</p>
-----------------------------------	--

EDITORIAL HEAD

24 maximum	<p style="text-align: center;">ROADS AS AN INVESTMENT</p>
------------	--

SUBHEAD

(at least two in a story, or none at all)

12 to 28 units	<p>prison has been made from an institution continually in debt to one with a surplus at the end of the year.</p> <p style="text-align: center;">\$30,000,000. FOR ROADS</p> <p>“Third, we have aroused interest in road building and now have at our dis-</p>
-------------------	---

INSTRUCTIONS FOR WRITING HEADLINES

1. Never turn in a head that you *guess* will fit the space allotted to it. Make sure it will fit. Heads that are written too long cause delay and confusion.

2. Remember that the count given for the lower-case decks of heads is only approximate. The capitals which begin the important words are, of course, wider than the lower-case unit, while lower-case *t*, *r*, *l* and *f* are narrower than the unit, to say nothing of the *i*, which is only counted as half a unit in either capitals or lower-case. However, the lower-case decks are not rigid; the inverted pyramids may be made either wide or narrow, and the last line of a hanging indention may be anything from a half-line to a full line.

3. Don't try to count the lower-case decks of heads by words instead of units until you have had considerable experience. Make allowances if the decks contain many short words or many long words.

4. Heads telling of a recent event are usually put in the present tense—the historical present.

5. Principal words should not be repeated. Strive to get as many ideas into the head as possible. Do not use impossible synonyms, however—such as “canine” for dog or “inn” for a modern hotel.

6. Make every deck of the head complete in itself. Use a verb, or verb implied, in each deck. This applies especially to stories of immediate news importance. The head over a feature story may be more like a book title—suggestive of the story rather than a synopsis of it.

7. Make the head definite. Don't generalize or draw conclusions, but tell specifically what happened. If thirty persons were killed in a wreck, say so; don't write “Horrible Accident.”

8. Never exaggerate. Build the head on the facts in the story. If a statement is qualified in the story, qualify it also in the head.

9. Most papers use the articles, *a*, *an* and *the*, sparingly in headlines, on the ground that the head should tell as much of the story as possible in limited space. Use the articles, however, when they are needed to make sense. Now and then they may be used in the interest of symmetry. Rarely should any deck of the head begin with an article.

10. Seek originality and shun woodenness, but avoid grotesque effects and keep within the bounds of good taste. Flippancy and cheap slang are forbidden. Never editorialize.

11. Use short, simple words, but avoid such overworked words as *probe* and *rap*.

12. In general, put the main feature in the top deck. Make the head as a whole a smooth-reading, accurate, understandable synopsis of the story.

13. Never divide a word with a hyphen from one line to another in a drop-line (as the top decks of the *Missourian* No 1, No 1½ and No. 2 heads). In a pyramid or hanging indention, this is permissible.

14. Avoid ending the top line of the drop with a preposition, an article or a conjunction, as in the following:

TO MAKE PLANS FOR AMERICAN DEFENSE

For in this sentence hangs at the end of a line, separated from the words with which it forms a phrase. The idea is to make each line of such a deck, as nearly as space limitations will permit, consist of a complete statement or phrase. This is not to be read as an ironclad rule.

15. The *Missourian* rule calls for subheads in stories that run half a column or more. They should be placed three or four inches apart. Never use a single subhead.

CAPITALIZATION IN HEADLINES

1. Capitalize all words of four or more letters.
2. Capitalize all nouns, pronouns, verbs, adverbs, adjectives and interjections.
3. Capitalize all parts of the verb, as *Be, Is, Was, May, Will Be*, etc. (But lower-case *to* in infinitive.)
4. Capitalize both parts of compound words.
5. Lower-case *in, at, on, by, for, and, but, or, a, the*, etc. (that is, all prepositions, conjunctions and articles of less than four letters)

except when beginning sentence or when preposition is attached to or compounded with verb, as: "He Was Voted For by His Party."—"He Was Stared At by the Crowd."—"The Case Was Disposed Of."—"He Was Called On to Speak."

6. Capitalize the first word after a dash or semicolon used to indicate a change in thought.

PUNCTUATION IN HEADLINES

Follow the usual rules of punctuation, with these special rules:

1. No period after a line set in caps.
2. Period after a line set in lower-case, except a drop-line or a single-line box head.
3. Use the dash to separate distinct ideas in the same deck, if the deck is a pyramid or hanging indention; otherwise use the semicolon. Thus:

DETECTIVES SLAIN;
SNOW HIDES BODY

—————
Two Men Arrested—Revenge May
Have Been Motive.

NEWS OF THE UNIVERSITY

Details of style that apply only to news of the University of Missouri have been excluded so far as possible from the preceding sections of this bulletin. The following material covers points that frequently come up in handling University news.

NAMING THE UNIVERSITY

1. Use the official title, the *University of Missouri*, not the *Missouri University* or *State University*. In abbreviating for headlines, use *M. U.* or *U. of M.*, never *M. S. U.* Capitalize *University* standing alone when it refers to this University; otherwise lower-case.

DIVISIONS AND DEPARTMENTS

2. In naming the various divisions (not departments) of the University, observe the following style: Graduate School, College of Arts and Science (not Sciences), College of Agriculture, School of Engineering, School of Law, School of Medicine, School of Education, School of Journalism, School of Business and Public Administration, Military School, Extension Division, School of Mines at Rolla. These divisions of the University (that is, the schools and colleges) are to be capitalized, as are the Agricultural Experiment Station and the Engineering Experiment Station; but the departments within the divisions, as chemistry department, history department, soils department, etc., go in lower-case. Likewise, the titles of courses of study, as biology, advertising, elementary sociology, etc., go in lower-case in news stories unless there is special reason for capitalization. An exception may be made in formal announcements of University courses, when the University catalog style is to be followed.

3. *Agricultural extension service* and *school for nurses* are not capitalized.

THE UNIVERSITY BUILDINGS

4. Capitalize the names of the University buildings (with exceptions noted), observing the following style:

Academic Hall.	Jay H. Neff Hall.
Agricultural Building.	Lathrop Hall.
Biology Building.	Law Building.
Chemistry Building.	Library Building.
Commerce and Geology Building.	Machinery Hall.
dairy barn.	Medical Building.
Dairy Building.	Parker Memorial Hospital.
dean's house (on the University farm).	Physics Building.
Elementary School.	Poultry Building.
Engineering Building.	power house.
greenhouses.	president's house.
heating plant (on the University farm).	Read Hall
horse barn.	Rothwell Gymnasium.
Horticultural Building.	Schweitzer Hall.
hog cholera serum plant.	Switzler Hall.
Industrial Arts Building.	Stock Judging Pavilion.
	Veterinary Building.
	University High School.

The new home of the School of Journalism is to be referred to by its full name, Jay H. Neff Hall, except in headlines, where this may be shortened to Neff Hall to save space.

THE UNIVERSITY COMMITTEES

5. Capitalize the names of the standing committees of the University, both those of the University faculty and those of the Executive Board, as Committee on Public Exercises. (But in general the names of temporary committees, and of standing committees other than those mentioned above, are not to be capitalized, as committee on decorations, dance committee, etc.) The standing committees of the faculty are:

Accredited Schools and Colleges.	Rules.
Discipline for Men.	Schedule of Studies and Examinations.
Discipline for Women.	Statistics.
Entrance.	Student Activities.
Honorary Degrees.	University Policy.
Public Exercises.	
Revision of Record Cards.	

Following is a list of the committees appointed by the Executive Board:

Dormitory.	Intercollegiate Athletics.
Extension Teaching.	Intercollegiate Debating.
Glee Club.	Military and Physical Training.
Health.	Publications.
High School Day.	State Fair Exhibits.
High School Debating Contests.	

Use the more natural forms: Committee on Accredited Schools and Colleges, but Dormitory Committee, Health Committee, etc. Shorter forms in general use, as Athletic Committee, for Committee on Intercollegiate Athletics, may be used when there is no chance of misunderstanding.

EAST AND WEST CAMPUS

6. Use *East Campus* and *West Campus* (capitalized), to the exclusion of "*Old*" *Campus*, "*White*" *Campus*, etc. The Library Building is between the two campuses. *Campus* standing alone is not to be capitalized.

TITLES

7. In naming the president of the University the first time in a story, call him President A. Ross Hill, or, when even greater definiteness is desirable, President A. Ross Hill of the University of Missouri. After that say President Hill or Doctor Hill. Never abbreviate *president*; this holds good for headlines as well as story.

8. These titles are used for members of the teaching force: dean, professor, associate professor, assistant professor, instructor, assistant and student assistant, ranking in the order given. In general, use *Prof.* (or *Professor* when surname only is given) before the name of anyone ranking as professor, associate professor or assistant professor. When the exact rank is to be given, write as in William Smith, assistant professor of Latin. Never coin a title for the occasion. Identify instructors and assistants by giving their rank, as John Jones, instructor in biology. The University catalog is authority.

9. Say professor *of*, but instructor or assistant *in*, a subject.
10. There are no longer heads of departments in the University. Each department has a chairman.
11. The University has an adviser (note spelling) of women, but not a dean of women.
12. Do not use *Dr.* or *Doctor* as a title unless the person named has a doctor's degree.
13. In general, *coach*, though not prohibited, is to be avoided in writing for the *Missourian*. The University no longer employs short-term coaches, but all instruction in athletics is by regular members of the faculty. *Y. E. Smith, in charge of football*, or some similar form is to be preferred to *Coach Smith*.
14. Dr. R. H. Jessé is former president (use *former* rather than *ex-*) of the University and emeritus professor of history.

BOARD OF CURATORS

15. The Board of Curators (capitalize) is the governing body of the University. Included in this board are the Executive Board (which deals with the divisions at Columbia) and the Executive Committee of the School of Mines. These names are to be capitalized, but lower-case *board*, *committee* or *curators* standing alone.

STUDENTS, BY CLASSES AND DIVISIONS

16. Lower-case the names of the classes, *graduate* (not *post-graduate*), *senior*, *junior*, *sophomore*, *freshman*.
17. Hyphenate the compound adjective forms, *first-year student*, *second-year student*, etc.
18. The adjective form of *freshman* is *freshman*, not *freshmen*. Write "freshman players."
19. Do not use such terms as *academs*, *lawyers*, *farmers*, *medics*, *journalists*, etc., in referring to students of the various divisions. *Students in the School of Law* or, for brevity, *law students*, is preferable. *Ag Club* may be used.

CLUBS, SOCIETIES, ETC.

20. Follow the general rule in naming University clubs, societies, associations, capitalizing both the specific and the general term, as International Polity Club, Glee Club, Scientific Association, etc. But lower-case *sections* of the last named, as social science section of the Scientific Association, and lower-case *fraternity*, as in Phi Delta Theta fraternity. Do not quote the names of clubs and do not capitalize *the*.

21. The official name is the State Historical Society of Missouri, but this may be shortened to State Historical Society or Historical Society when there is no chance of confusion with the organization of similar name in St. Louis. Call the library of the society the Historical Library, to distinguish it from the University Library.

DEGREES

22. The degrees now given by the University at Columbia are: Bachelor of Arts (A.B.), Master of Arts (A.M.), Doctor of Philosophy (Ph.D.), Bachelor of Science in Agriculture (B.S. in Agr.), Bachelor of Science in Forestry (B.S. in Forestry), Master of Forestry (M.F.), Bachelor of Science in Education (B.S. in Ed.), Bachelor of Laws (LL.B.), Civil Engineer (C.E.), Electrical Engineer (E.E.), Mechanical Engineer (M.E.), Chemical Engineer (Ch.E.), Bachelor of Science in Engineering (B.S. in Engineering), Bachelor of Journalism (B.J.), Bachelor of Science in Business Administration (B.S. in Business Administration), Bachelor of Science in Public Administration (B.S. in Public Administration) and the honorary degree of Doctor of Laws (LL.D.).

23. Capitalize degrees, both when abbreviated and when spelled out. In giving the degree of an alumnus after his name use the form *John Smith, A.B.'10* (no comma between letters and numerals).

OTHER SCHOOLS

24. In general, use the official names of other schools, as University of Kansas, rather than Kansas University.

25. Capitalize the names of the schools and colleges of other universities (corresponding to the divisions of the University of Missouri) as School of Journalism of the University of Texas.

26. The "state normal schools" of Missouri are now known as: Northeast Missouri State Teachers' College (Kirksville), Northwest Missouri State Teachers' College (Maryville), Central Missouri State Teachers' College (Warrensburg), Southwest Missouri State Teachers' College (Springfield) and Southeast Missouri State Teachers' College (Cape Girardeau).

SPECIAL DAYS, WEEKS, ETC.

27. Capitalize *Journalism Week*, *Farmers'* (note plural possessive) *Week*, *Farmers' Fair* (referring to the stunt given by the agricultural students), *High School Day* and all such institutions of the University of Missouri. But do not capitalize *commencement* and other such general terms.

MISCELLANEOUS

28. Capitalize *Short Course in Agriculture*, referring to that of the University of Missouri. But do not capitalize *branch short course*. Students in the Short Course in Agriculture are not to be called "shorthorns" in the *Missourian*.

29. Use hyphen in *Co-operative Store* and in the abbreviated form, *Co-op*.

30. Omit hyphen in *intercollegiate*.

31. Write *session of 1914-15*, omitting apostrophe before 15. But use apostrophe in *class of '15*.

32. The possessive of *M. U.* is *M. U.'s*. Period after *U*.

33. *Young Men's Christian Association* and *Young Women's Christian Association* may be abbreviated to *Y. M. C. A.* and *Y. W. C. A.*

34. Be sure not to omit *Building* in *Y. M. C. A. Building*.

35. *Room* is capitalized when used as in *Room 34, Academic Hall*. But do not capitalize *physics lecture room* or *faculty room*.

36. Capitalize *University Auditorium*, *Agricultural Auditorium*, *Y. M. C. A. Auditorium*.

37. *Knights of Columbus Students' Home* is the name of the building.

38. Write *Farm House* (two words, capitalized) in referring to the house maintained by the organization of agricultural students.

39. Capitalize *Varsity* when referring to the University of Missouri or its athletic teams, and omit apostrophe.

40. Capitalize *Tigers* in naming University of Missouri teams; likewise *Jayhawkers*, *Cornhuskers* and similar nicknames of other schools.

41. Do not quote the Varsity letter *M*. Make the plural *M's*.

42. Capitalize *Old Gold and Black* only when used figuratively to stand for the University of Missouri. The same rule applies to other college colors. Thus: "The Old Gold and Black was victorious," but: "The streets were decorated with old gold and black streamers."

43. Capitalize *Quadrangle*, *Columns* and *Mounds* in referring to those of the University of Missouri. But lower-case *campus* except when used in *East Campus* and *West Campus*.

44. Use *term* instead of *trimester*.

45. It is the *Woman's Council*, not *Women's Council*.

46. Do not write *faculty women* unless you mean women who are members of the faculty. The wives of faculty members are not faculty women.

47. The band is the *University Cadet Band*.

48. Write *Rollins Field*, not the *Athletic Field*.

49. Write the full name, *Parker Memorial Hospital*.

50. Write *Rothwell Gymnasium*.

51. Do not quote the word *stunt*.

52. Do not drag student nicknames into your story unless there is some real occasion for them. Then use the form *C. R.* ("*Chuck*") *Wilson*. Usually the nickname may be dispensed with.

53. Quote such nicknames as the foregoing, but do not quote diminutives like *Tom*, *Bill*, etc., and do not use periods after them.

54. Use *he was graduated* rather than *he graduated*. *Graduate* is a transitive verb. A school graduates its pupils.

55. The farm is officially designated the *University farm*.

56. Write *women's parlors* (not *Ladies' Parlors*).

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VOLUME 22, NUMBER 19

JOURNALISM SERIES, No. 22

ROBERT S. MANN, Editor

A NEWSPAPERMAN'S LIBRARY
(Revised Edition)

By CLAIRE E. GINSBURG

*Librarian, School of Journalism,
University of Missouri*



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JANUARY, 1921

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PREFACE

It has long been acknowledged that no newspaper office can be successfully managed without a reference library composed of annuals, atlases, biographies, encyclopedias, directories, and like volumes which make easily accessible correct names and addresses and other always necessary information for the publication of a newspaper. For such libraries, lists of books have been compiled in this bibliography.

But it is rarely that a newspaper office contains many books on journalism itself, how to write, what and why. The new reporter gets his instructions, if any, at the desk of the busy city editor. He is told to go out and get a story and bring it back ready to be printed. He writes it, trusts to the good heart of the copy reader, and blunders again and again.

In this bibliography, in addition to the reference books, there are suggested books of instruction not only for young reporters, but for the editorial writer, the copy reader, the editor of the country newspaper, the general manager of the advertising department, the circulation manager and the seller of advertising. Some of the books tell what to do and how to do it; others tell how others have done it.

There are also included many books of history of journalism, biographies of men who have succeeded in the profession, essays on journalism in general and on the liberty of the press.

It was, of course, impossible to exhaust the volumes of books published having to do with every phase of journalism. In the case of the advertising department in particular, an attempt has been made to limit the number of books mentioned largely to those which have to do with, or will benefit directly, the advertising department of a newspaper office.

It was also impossible to state the prices of each of the books because most of the publishing houses stated that the

prices quoted now would not be the prices a year hence on account of the uncertainty in the cost of production.

Acknowledgments in connection with the compilation of this bibliography are due the many publishing houses which were kind enough to send copies of their late publications to this library, and to Miss Fanny Dunlap of the library staff of the University, and to Miss Inez Benedict of the state library commission.

C. E. G.

School of Journalism Library,
University of Missouri.
July 1, 1920.

BOOKS OF GENERAL INTEREST TO JOURNALISTS

Chapter 1.

HISTORIES OF JOURNALISM

Journalistic history really began when man first scrawled in the sand with a sharp-pointed stick a few hieroglyphics. But modern journalism is the product of the invention of movable type by John Gutenberg.

Since that day new devices have been secured which make possible the rapid and cheap operation of the newspaper press, which make the profession not only a power to knowledge, but a motivation in the history of mankind. The history of journalism is the history of human progress, the portrayal of the power behind the democracy of today.

To read of the steps in the progress of journalism is to be re-inspired with the sense of responsibility of the press. It is to be filled again with thanksgiving for the years of work of the many men who have made possible the journalism of today.

History of American Journalism

1. **THE NEWSPAPER'S FAMILY TREE.** William A. Dill; the author, Lawrence, Kan., 1919; 22 pp. (Department of Journalism, University of Kansas.)

In this small pamphlet, the author describes the ancestry of newspaper men, going as far back as the Greeks and Romans. The article begins with Caesar, the first war correspondent, and ends with journalism in Kansas. Among the valuable features of the pamphlet are the tables of figures with regard to the first newspapers in this country, when they were established and how long they existed; tables of the greatest American editors, dates, terms of service; and tables giving figures regarding the foreign language press in this country.

2. **JOURNALISM IN THE UNITED STATES.** Frederic Hudson; Harpers, New York, 1873; 800 pp.

This book is a contribution to the history of the press, as it dis-

cusses exhaustively the growth of American journalism from 1690 to 1872. The political background of the period is indicated by quoted clippings from the newspapers of the time.

3. **HISTORY OF AMERICAN JOURNALISM.** James Melvin Lee; Houghton, Boston; 462 pp., illus.

One reviewer says the following of Lee's "History of American Journalism:":

"This incomparable work is at once an encyclopedic chronicle of American journalism and a unique and triumphant tribute to it. The newspaper has well been described as a daily history of the world. Here then is a history of those histories, penned by the hand of a most authoritative historian. It tells the stories of innumerable American newspapers individually, and of them collectively, in groups and as a national whole, and it does so, with exquisite appropriateness, in precisely the manner in which the true journalist strives to prepare his daily volume of the world's history."

The illustrations are reproductions of old newspapers, broadsides and cartoons.

4. **THE NEW YORK PRESS AND ITS MAKERS IN THE EIGHTEENTH CENTURY.** Charlotte M. Martin and Benjamin Ellis Martin; Putnam's, New York, 1898; 162 pp.
5. **DAILY NEWSPAPERS IN THE UNITED STATES.** Callie Wieder; Wilson, New York, 1916; 56 pp.

The contents of this book include: Newspaper methods; news-gathering associations; function of newspapers; government regulation and freedom of the press; criticism; journalism as a career, and statistics. This is a practical bibliography prepared as a graduation requirement from the Library School of the University of Wisconsin in 1913; and revised and brought up to date in 1916.

History of British Journalism

1. **THE HISTORY OF BRITISH JOURNALISM.** Alexander Andrews; Bentley, London, 1859; 2 vol.

This history of British journalism covers everything from the beginning of the newspaper press in England to the repeal of the Stamp Act in 1855. There are many sketches of the press and journalistic celebrities.

2. **PROGRESS OF BRITISH NEWSPAPERS.** Anon.; Simpkin, London, 1901; 200 pp., illus.

The story of the progress of the British press during the nineteenth century, including not only the leading journals but city, provincial, Welsh and Irish papers, is told in this account of journalism. One of the chief features of the book is the illustrations which cover practically as many pages as the text itself. Some are pictures of editors and publishers, others of the journals discussed.

3. **THE NEWSPAPER WORLD.** Alfred Baker; Pitman, London, 1890; 100 pp.

A collection of essays is contained in this book. They treat of the history of the press and the work accomplished up to 1890. It is carefully written and informative, but this newspaper "world" history is limited to the British Empire.

4. **ENGLISH NEWSPAPERS.** H. R. Fox Bourne; Chatto, London, 1887; 2 vol., 400 pp. each.

The history of English journalism from 1621 to 1887 is discussed in this book. Journalism to a larger extent than most professions is affected by, and in turn affects, conditions of the day in which it exists; for this reason, this history of the English press, which discusses journalistic history in relation to political periods, is valuable to the student of journalism.

5. **CANADIAN PRESS ASSOCIATION.** Anon., Murray Printing Co., Toronto, 1908; 242 pp. (Edited by a committee of the Canadian press association.)

Articles on the history of Canadian journalism in the several portions of the Dominion, with a sketch of the Canadian press association, are compiled in this book.

6. **FIFTY YEARS OF IRISH JOURNALISM.** Andrew Dunlop; Hanna, Dublin, 1911; 304 pp.

7. **THE NEWSPAPER PRESS.** James Grant; Tinsley, London, 1871; 3 vol., 450 pp. each.

The origin and progress of the British press from the beginning to 1871 are discussed in this ponderous history. The account is divided into political periods. A considerable part of the last volume is devoted to conditions in Great Britain at the time the book was written.

8. **JOURNALISTIC LONDON.** Joseph Hatton; Sampson Low, London, 1882; 249 pp. illus.

A series of sketches of famous pens and papers of the nineteenth century has been compiled in this volume. There are many engravings, drawings and portraits of historical interest. The author writes about and not of the journalism and journalists of the time; nevertheless it makes for interesting reading.

9. **THE FOURTH ESTATE.** F. Knight Hunt; Bogue, London, 1850; 2 vol., 300 pp.

This book modestly declares that the history therein compiled is merely "contributions toward a history of newspapers, and of the liberty of the press." But, in the two volumes, there is practically a complete account of the British press from the earliest times to 1850. The style is academic and leisurely; of more value to a recorder of, than a contributor to, journalism.

10. **ENGLISH JOURNALISM, AND MEN WHO HAVE MADE IT.** Charles Peabody; Cassell, London, 1882; 192 pp.

11. **PARTY POLITICS AND ENGLISH JOURNALISM, 1702-1742.** David Harrison Stevens; The University, Chicago, 1916; 156 pp.

12. **THE PRESS AND ITS STORY.** J. D. Symon; Seeley, London, 1914; 300 pp., illus.

An ambitious and comprehensive history of the origin and development of British journalism is this book by J. D. Symon. Accounts of all leading English newspapers, and all daily, weekly, monthly, secular and religious journals are included. Some space, in addition, is devoted to "from woodpulp to the printed sheet."

13. **A HISTORY OF ENGLISH JOURNALISM.** J. B. Williams; Longmans, New York, 1908; 300 pp., illus.

This history of journalism confines itself not only to British journalism but to one period in the life of the press, from the beginning of the seventeenth century to 1667. Four appendices give the contents of sample journals of the period and lists of periodicals published from 1641 to 1666.

Additional Readings.

- THE LONDON DAILY PRESS.** H. W. Massingham; Revell, Chicago.
100 YEARS OF THE ST. LOUIS REPUBLIC. W. B. Stevens; Republic, St. Louis, 1908.

THE AMERICAN NEWSPAPER. D. F. Wilcox; American Academy of Political and Social Sciences, Philadelphia.
 THE NEW YORK SUN. Will Irwin.

BIOGRAPHIES OF JOURNALISTS

*Lives of great men all remind us
 We can make our lives sublime,
 And departing leave behind us
 Footprints on the sands of time.*

Man learns to do, not only by doing, but by reading what other men have done.

The stories of the lives of the great newspaper men in British and American journalism will always serve as incentives to men and women just beginning, and to those who have nearly attained success in the profession.

Some of whom biographies have been written were not as successful as others; but all overcame certain difficulties, learned certain lessons, and profited by certain mistakes. For this reason one may read of any of them and not consider it time wasted, if he takes to heart the lessons the former journalists have suffered to learn.

American Journalists.

1. PERSONAL MEMOIRS. Joseph T. Buckingham; Ticknor, Boston, 1852; 2 vol., 250 pp. each, illus.

The author of these volumes was an American newspaper man of the old school. Much of his autobiography is devoted to personal reminiscences, but there is a great deal of historical value and interest in his descriptions of the Boston Courier, which was founded in 1824.

2. REMINISCENCES OF A JOURNALIST. Charles T. Congdon; Osgood, Boston, 1880; 400 pp., illus.

Many sketchy descriptions of great men of America from 1830 to 1880 are contained in this autobiography in addition to personal reminiscences. Among the men described are Horace Greeley and Bayard Tay-

lor, the poet. Editorial adventures and political movements and actions of great men of the time are also discussed.

3. **SOME GREAT AMERICAN NEWSPAPER EDITORS.** Margaret Ely; Wilson, New York, 1916; 33 pp.

Samuel Bowles, George William Childs, Henry Woodfin Grady, Nathan Hale, Whitelaw Reid, Carl Schurz and Thurlow Weed are the men about whom this pamphlet is written. It supplements Julia C. Stockett's "Masters of American Journalism." (No. 14)

4. **THE STORY OF A PAGE.** John L. Heaton; Harpers, New York, 1913; 360 pp., illus.

The story of "thirty years of public service and public discussion in the editorial columns of the New York World" is in reality the story of Joseph Pulitzer, owner and editor of the World. After reading this biography, for one must call it that, one realizes how great was the attainment of America's great editor, how large his service, how magnificent the dominance of his personality on the public life of that day.

The illustration is a frontispiece portrait of Pulitzer.

5. **JOSEPH PULITZER.** Alleyne Ireland; Kennerley, New York, 1914; 230 pp., illus.

Many critics believe this biography of Pulitzer is the best that has been written of the great editor and millionaire publisher. The author, for a number of years, was his secretary. She relates delightfully the later years of Pulitzer's life, telling of his blindness and his will to accomplish despite the handicap.

6. **RECOLLECTIONS OF A NEWSPAPER MAN—A RECORD OF LIFE AND EVENTS IN CALIFORNIA.** Frank A. Leach; Levinson, San Francisco, 1917; 416 pp., illus.

An autobiographical account of the entire life of a newspaper man, both in and out of the journalistic field, is recorded in this book by Frank A. Leach. Two chapters only deal exclusively with life in a newspaper office—its trials, tribulations, joys and recompensations. The book is singularly well written. One of the last chapters, in which the author recounts the incidents of the San Francisco fire of 1906, is particularly interesting and vivid.

7. **HORACE GREELEY.** W. A. Linn; Appleton, New York, 1903; 267 pp., illus.

Horace Greeley, the founder and editor of the New York Tribune, was one of the most eminent figures in American journalism. This brief

biography relates the life of the eccentric journalist in a sketchy, but interesting, manner.

8. HENRY J. RAYMOND AND THE NEW YORK PRESS. Augustus Maverick; Hale, Hartford, Conn., 1870; 500 pp. illus.

No journalist's library can be complete without a book on the life of Henry J. Raymond, the brilliant leader in American journalism in the nineteenth century. For a number of years he was publisher of the New York Times. The author of this biography has not limited Raymond to the Times, however, but shows wherein his dominant personality affected all the New York press, as well as political history. In the appendix is a collection of Raymond's speeches.

9. WILLIAM ROCKHILL NELSON. Riverside Press, Cambridge, 1915; 274 pp., illus. (Compiled by members of the staff of the Kansas City Star).

What a man may do for his city, for the people who live in it, and for those who are to come, is the theme of this life story of William Rockhill Nelson, founder and editor of the Kansas City Star, one of the most powerful newspapers in the Middle West. The biography is written in an easy narrative style and printed in large, double-leaded type. The illustrations are sepia reproductions of Mr. Nelson, his country home and places of interest to him.

10. THE STORY OF THE SUN. Frank M. O'Brien; Doran, New York, 1918; 455 pp., illus. (With an introduction by Edward Page Mitchell, editor of the Sun.)

Unlike most accounts of journalism, not a person but a newspaper is the "hero" of this story. Therefore, the author gives us something of the life of the Sun during its eighty-five years of service—1833-1918. He tells us of the founding of the paper by Benjamin H. Day. He discusses the field of the Sun, at first, and the period when Bennett was the rival editor. He even tells us of Locke, the grand perpetrator of the moon hoax. The story carries us through the life of the Sun under the great Dana, and ends with something of the present administration. The book is very interesting and well written.

11. THE CAREER OF A JOURNALIST. William Salisbury; Dodge, New York, 1908; 500 pp., illus.

William Salisbury, the author, is a journalist of the Middle West. He began his newspaper career by working on the Kansas City Times before it was consolidated with the Star. This book is an autobiography beginning with his days on the Times and ending with the publication of

this volume. Short anecdotes of American men and women in public life are included, among which are found character sketches of William Jennings Bryan and Jane Addams.

12. **MY FATHER.** Estelle W. Stead; Doran, New York, 1913; 350 pp., illus.

This is the life story of an editor, spiritualist and traveler who died when the Titanic sank in April, 1912. The progress, political, journalistic, spiritual and social, of the last part of the nineteenth century and the first part of the twentieth, is discussed in connection with the story of the editor's life.

13. **THE AUTOBIOGRAPHY OF A JOURNALIST.** W. J. Stillman; Houghton, Boston, 1901; 2 vol., 370 pp. each, illus.

The career of a journalist, art critic, traveler, diplomat, poet, and friend of the famous is reviewed in this story of the life and adventures of Mr. Stillman, written by himself.

14. **MASTERS OF AMERICAN JOURNALISM.** Julia Carson Stockett; Wilson, New York, 1916; 40 pp.

Practical bibliographies of the lives and works of Bennett, Dana, Godkin, Greeley, Pulitzer and Raymond, compiled in pamphlet form, are here made easily available.

15. **PERSONAL REMINISCENCES.** Frank B. Wilkie; Schulte, Chicago, 1891; 300 pp.

Although this is an autobiography, much of the book is devoted to an account of Wilbur F. Storey, formerly of the Chicago Times. There are many stories told of experiences while reporting during the Civil War. The book deals with and portrays life in the Middle West during the nineteenth century.

16. **LIFE OF C. A. DANA.** James Harrison Wilson; Harpers, New York, 1907.

17. **REMINISCENCES AND EXPERIENCES IN THE LIFE OF AN EDITOR.** William H. Winans; the author, Newark, N. J., 1875; 200 pp., illus.

18. **FIFTY YEARS IN JOURNALISM.** Beman Brockway; Daily Times, Watertown, N. Y., 1891; 500 pp., illus.

In writing this autobiography, the author relates the story not only of his own life but of his newspaper experiences and the political and

journalistic history of the nineteenth century. He confines himself, however, to American journalism and politics.

British Journalists.

1. **MY LIFE'S PILGRIMAGE.** Thomas Catling; Murray, London, 1911; 375 pp., illus. (Introduction by Lord Burnham.)

This is an autobiography of a London editor, in which he records seven stages of his career. The book is full of the experiences and adventures of life as a journalist.

2. **AN EDITOR'S RETROSPECT.** Charles A. Cooper; Macmillan, N. Y., 1896; 400 pp.

Fifty years of newspaper work are described in the pages of this autobiography. Journalism in England and Scotland, journalism in other countries, the reporters' gallery of the House of Commons, and life in London and Edinburgh are described in a clear, crisp style. The author's experience with Mr. Gladstone, former premier of Great Britain, is reported.

3. **MASTERS OF ENGLISH JOURNALISM.** T. H. S. Escott; Unwin, London, 1911; 350 pp., illus.

"A study of personalities" is the author's description of this book. All the great men of the English press, from the time of Marchmont Nedham in the seventeenth century to J. L. Garvin in the twentieth, find a place in this discussion.

4. **LORD GLENESK AND THE MORNING POST.** Reginald Lucas; Lane, N. Y., 1910; 430 pp., illus.

The life of Lord Glenesk of the Morning Post is related in this book. For many years, he was editor of the Post, which was founded in 1772. A number of letters are quoted in full in the text. Pictures of the Post and of the buildings in which it had been housed are used for illustrations.

5. **JAMES MACDONNELL, JOURNALIST.** W. Robertson Nicoll; Hodder, London, 1889; 400 pp., illus.

James MacDonnell was a British journalist, who was born in 1842 and died in 1879. During his short life he lived and worked in Edinburgh, Newcastle, London and Paris. The first time he was in London he worked with the Daily Telegraph. After returning from Paris he was connected with the London Times. The biographer has in this volume portrayed British life, city and provincial, as seen by a journalist.

6. **FIFTY YEARS OF NEWSPAPER LIFE: 1845-95.** Alexander Sinclair; Sinclair Brothers, Glasgow, 1896; 200 pp., illus.

The author of this book was editor of the Glasgow Herald during the fifty years of which he writes. His book is filled with reminiscences of Scottish and English journalism. He gives in detail the methods used in producing newspapers, from writing of copy to getting it into print.

7. **FIFTY YEARS OF FLEET STREET.** F. M. Thomas, ed.; Macmillan, New York, 1904; 400 pp., illus.

Fleet street is to British journalists what Wall street is to American financiers. Therefore any book which deals with Fleet street is of interest to journalists. This book is especially interesting, however, because it is a biography of Sir John R. Robinson, one of the leading British journalists of the Victorian period. Nineteenth century London, Parliament, and intimate pictures of Gladstone and Disraeli form part of the book, and show the close relation between the press and politics.

8. **THE LIFE OF HENRY LABOUCHERE.** A. L. Thorold; Putnam's, New York, 1913; 550 pp., illus.

As a general thing, after a man is forty it is difficult for him to enter a new profession and succeed. Not so was the case of Henry Labouchere, one of England's political leaders, who after reaching 40 years of age, entered the newspaper profession.

The chapter entitled "Mr. Labouchere as a Journalist" was written by R. Bennett, editor of Truth, which was founded by Labouchere. Insertions of letters throughout the biography add to its interest. One of the illustrations is a half-tone reproduction of a letter sent by Labouchere to his mother by balloon post, during the siege of Paris.

Additional Readings.

- AUTOBIOGRAPHY OF A "NEWSPAPER GIRL."** E. L. Banks, Dodd, 1902.
- JOURNALISTS.** E. M. Camp; American Academy.
- RECOLLECTIONS.** A. F. Frenilly, Putnam's, 1903.
- MR. DANA OF THE SUN.** Ed. P. Mitchell.
- LIFE OF SIR W. H. RUSSELL, FIRST SPECIAL CORRESPONDENT.** J. B. Atkins; J. Murray, London, 1911.
- MY LIFE.** August Bebel; T. F. Urwin, London, 1912
- THE AUTOBIOGRAPHY OF EMMA BULLETT.** E. Bullett; Brooklyn Daily Eagle, 1906.

- RECORDS AND REMINISCENCES. F. C. Burnand; Methuen and Co., London, 1904.
- LIFE OF THOMAS COOPER. T. Cooper, London, 1872.
- JOHN DELANE, EDITOR OF THE TIMES. A. I. Dasent; Scribner's, New York, 1908.
- LIFE OF SIR GEORGE NEWNES. Hulda Friederichs; Hodder, London, 1911.
- FROM SMITH TO SENATE: THE LIFE STORY OF JAMES ANNAND, JOURNALIST AND POLITICIAN. Cassell, London, 1915.
- LORD LONDON. Howard Keble; Bell and Sons, London.
- CHARLES DICKENS, AS EDITOR. R. C. Lehman; Sturgis and Walton, New York, 1912.
- MY AUTOBIOGRAPHY. S. S. McClure; Stokes, New York.
- THINGS I REMEMBER. F. T. Martin; Lane, New York.]
- RECOLLECTIONS OF WHAT I LIVED AND LEARNED. Mrs. I. Mayor; Murray, London, 1910.
- AUTOBIOGRAPHY. William Simpson; Unwin, London, 1903.

ESSAYS ON JOURNALISM

Essays on journalism are of two kinds: One deals with the power and success of the press; the other with its failures and inconsistencies. Some are written by men who have been journalists and know the practical side of the profession; others by men who have stood on the sidelines of criticism and recognize only the deficiencies.

Some preach little moral sermons; others denounce in acrid terms what journalism is, or is not.

All considered, however, one feels, after having read both the praise and the blame, that after all journalism is worth while. In spite of its handicap of human frailty, it has done much for the betterment of the world.

1. JOURNALISM AND LITERATURE, AND OTHER ESSAYS. H. W. Boynton; Houghton, New York, 1909.

"Journalism and Literature" is just one of a number of essays in this

collection. The author attempts to prove that journalism is detrimental to literature, that the two are incompatible. The essay is rather well written; consequently, it is worth a perusal by journalists, in order, if not for any other reason, that they may get the outside point of view in regard to their profession.

2. **THE PRESS IN WAR-TIME.** Sir Edward Cook; Macmillan.

Not only the newspapers but also the official press bureau during the period of the recent war are discussed in this pamphlet.

3. **THE OPPORTUNITY AND DUTY OF THE PRESS IN RELATION TO WORLD PEACE.** William C. Deming; American Association for International Conciliation, 1913; No. 66, 14 pp.

In this pamphlet the statement is made that war may often be the "fatal result of the system of journalism. . . . whose only object is the excitement of the passions of the crowd." It cites to prove this point the peaceful nation before the Spanish-American war and what the press did to rouse the people to war frenzy. The article is worth reading in order to realize the power and responsibility of the profession of journalism.

4. **EVERYDAY ETHICS.** Norman Hapgood. (Contains a chapter on "Ethics of Journalism.")

5. **THE POWER OF THE PRESS.** J. B. Hawthorne; American Baptist, Philadelphia, 1895; 23 pp.

6. **SOCIAL POWERS.** Sir Henry Jones; Maclehose, Glasgow, 1913; 114 pp. (Three lectures on the environment, the press and the pulpit.)

In the second lecture in this book the author begins as follows:

"You, gentlemen of the press, sift facts and distill meanings." But his attack on the press is not as vigorous as the first sentence implies. The essay gives a lay citizen's point of view toward journalism. The style is a little florid, a little too well written, one might say.

7. **A HISTORY OF THE SERVICES RENDERED THE PUBLIC BY THE AMERICAN PRESS DURING THE YEAR 1917.** Minna Lewinson and Henry Beetle Hough; Columbia University Press, New York, 1918; 31 pp. (Awarded the Joseph Pulitzer prize in journalism.)

This is a dissertation on the power and influence of the press in the recent war. It describes the valuable aid rendered by the newspapers in this country through the voluntary censorship, and the financial help they gave the government through the millions of inches of advertise-

ments urging people to buy bonds and war service stamps, and to contribute to the Red Cross, the Y. M. C. A. and so forth.

8. **LIBERTY AND THE NEWS.** Walter Lippman; Harcourt, New York, 1920; 104 pp.

"All that the sharpest critics of democracy have alleged is true," says Mr. Lippman with regard to expression of public opinion and the press, "if there is no steady supply of trustworthy and relevant news."

The chapters on what modern liberty means, and liberty and the news are especially interesting. Mr. Lippman believes reporting is a dignified profession, but says that "the run of the news is handled by men of small calibre" now. The reason for this, he continues, is that reporting is not generally considered a dignified profession for which men are willing to invest time and money in being educated. The cure he suggests is a new crop of reporters, a group, perhaps, such as has been graduated from schools of journalism.

9. **THE DAILY NEWSPAPER: ITS RELATION TO THE PUBLIC.** Frank A. Munsey; Boston Journal, Boston, 1910; 46 pp.

This booklet written by one of America's well-known publishers contains a series of informal editorials, gathered from the pages of the Boston Journal, in which the editor discusses problems concerning both the newspaper and the public.

"In these talks," the author states in the preface, "some new thoughts are presented and certain facts are laid bare that are vital to the problem of newspaper making."

The subjects about which he writes include the Sunday newspaper, dependable newspapers and the responsibility of the people to the newspaper.

10. **AMERICAN AND ENGLISH STUDIES.** Whitelaw Reid; Scribner's, New York, 1913; 2 vol., 350 pp. each.

"American and English Studies" is a two-volume collection of essays by one of America's great newspaper men. The second volume contains four chapters under the caption "An Editor's Reflections," which should be of special interest to journalists. They give Reid's ideas on journalism as a career, the practical issues in a newspaper office, recent changes in the press and journalistic duties and opportunities.

11. **THE AMERICAN NEWSPAPER.** James E. Rogers; the University, Chicago, 1909; 200 pp.

The American press and its influence and power are discussed in the five essays contained in this book. They are accompanied by tables

showing the relative percentage of news matter and editorials in the average newspapers in this country.

12. **THE BRASS CHECK: A STUDY OF AMERICAN JOURNALISM.** Upton Sinclair; published by the author.

"The Brass Check" is one of the essays which show the glaring faults of journalism. The author takes particular delight in denouncing the American press.

13. **THE COMING NEWSPAPER.** Merle Thorpe; Holt, New York, 1915; 323 pp.

The material contained in this book was secured through answers to more than one thousand questionnaires sent out to men and women in the journalistic and other profession. It is a collection of papers which the editor "hopes will give men and women outside the profession a glimpse of the problem underlying newspaperdom and will carry to newspaper workers some inspiration of the professional aspect of the newer journalism."

Among the contributors to the collection are Melville E. Stone of the Associated Press, James Melvin Lee of New York University, Norman Hapgood, Dr. Lyman Abbott and Hamilton Holt.

14. **THE AMERICAN PRESS: AN ESSAY.** Charles Dudley Warner; Osgood, Boston, 1881; 64 pp. (A paper read before the Social Science Association at Saratoga Springs, September 6, 1881.)

The chief value of this article is its thoughtful discussion of the mission of the American press, not only of 1881, but of 1920 and years to come.

15. **THE AMERICAN NEWSPAPER: A STUDY IN SOCIAL PSYCHOLOGY.** Delos F. Wilcox; American Academy, No. 279, Philadelphia; King and Son, London, 1900. (A paper submitted to the American Academy of Political and Social Sciences.)

Newspapers are to society what sight and hearing are to the individual, the author of this lecture maintains in his objective study of the American press. He discusses what the American press is, what it contains, its values, and its bad points.

There are many interesting tables of statistics with regard to the relative amount of news, advertising, editorials, pictorial and literary matter in newspapers; the relative amount of war news, as compared with foreign news, with crime and vice stories, sport news and so forth. Then he discusses the types of papers in different news centers in America.

16. **VIEWS AND INTERVIEWS ON JOURNALISM.** Charles F. Wingate, editor; F. B. Patterson, New York, 1875; 350 pp.

Because these views on journalism, expressed through interviews, are given by many of the great newspaper men of the nineteenth century, this book is valuable. Among those whose views are quoted are Charles A. Dana, William Cullen Bryant, Henry Watterson, Whitelaw Reid and Samuel Bowles. All state their private opinions of journalism. A list of newspaper *nom de plumes* is appended.

Additional Readings.

- AFTERMATH (A SATIRE).** H. Belloc; Dutton, New York.
- JOURNALISM AND INTERNATIONAL AFFAIRS.** E. Cary; American Association for International Conciliation, 1909.
- JOURNALISM.** J. B. Mackie; Van Nostrand.
- INFLUENCE OF NEWSPAPER PRESENTATION ON THE GROWTH OF CRIME.** University of Chicago Press, 1911.
- COMPROMISES OF LIFE AND OTHER LECTURES.** H. Watterson; Duffield, New York, 1906.
- INDUSTRIAL JOURNALISM, ADVERTISING AND SELLING.** 1915. (Contains lectures delivered by H. M. Swetland, president United Publishers Corporation; W. H. Taylor, president of Davis Williams Company, and others, before the New York University School of Journalism.)
- TRUTH.** C. Walston.
- THESE SHIFTING SCENES.** C. E. Russell; Doran, New York.
- THE INFLUENCE OF THE PRESS.** R. A. Scott-James; S. W. Partridge & Co., London.
- THE PROFESSION OF JOURNALISM.** W. G. Bleyer Atlantic Monthly, 1918.

LIBERTY AND THE PRESS

"All that the sharpest critics of democracy have alleged is true, if there is no steady supply of trustworthy and relevant news," says Walter Lippman in "Liberty and the News" (No. 8, *Essays on Journalism*).

A true democracy is founded on an enlightened people. The

press is the means to enlightenment. If any news is suppressed, colored, or changed to conform to certain laws or regulations, all news becomes untrustworthy. Then, indeed, "all that the sharpest critics of democracy has alleged is true," or may be in time.

In the following list of books, a number of articles on the law, the press and the people are included, also some books having to do with printed matter and the law of libel. In other words, these are books which show how necessary it is to have freedom of expression and books which show how necessary it is to curtail that freedom when harm or injury is done to anyone.

1. **THE FREE PRESS.** Hilaire Belloc; Unwin, London, 1918; 102 pp.
2. **A JUST VINDICATION OF LEARNING.** Charles Blount; London, 1679; 18 pp.

The subtitle of this address, which is much like Milton's *Areopagitica*, says it is "An humble address to the high court of Parliament in behalf of the liberty of the press," by Philopatris (pseud).

3. **HISTORY OF THE TAXES ON KNOWLEDGE.** Collett Dobson Collett; Unwin, 1899; 2 vol. (Introduction by George Jacob Holyoake.)

The "taxes on knowledge" are the newspaper stamp acts of England. In these two volumes a complete and thorough discussion of the acts from their origin to their repeal is given.

4. **THE PRESS CENSORSHIP.** Sir Edward Tyas Cook; Burrup, London, 1916; 12 pp.

This is an interview given by Sir Edward Cook to the Associated Press during the European war of 1914-18.

5. **A TREATISE ON THE LAW CONCERNING LIBEL AND SLANDER.** John Charles Henry Flood; Maxwell, London, 1880; 471 pp.
6. **REFLECTIONS ON THE LIBERTY OF THE PRESS IN GREAT BRITAIN.** (Translated from the German of the celebrated F. von Gentz.) The Pamphleteer, London, 1820; Vol. 15, pp. 455-496.
7. **A CONCISE SUMMARY OF THE LAW OF LIBEL AS IT AFFECTS THE PRESS.** William G. Henderson; Chemical Banknote Co., Rutherford, N. J., 1915; 120 pp.

8. **FREEDOM OF SPEECH AND OF THE PRESS.** John Haynes Holmes; compiler; National Civil Liberties Bureau, Washington, 1918; 30 pp. This pamphlet contains striking passages uttered by distinguished champions of freedom of expression.

9. **THE APPLICATION OF THE LAW OF DISORDERLY CONDUCT TO ILLEGAL PUBLIC SPEAKING, AND THE DISTRIBUTION OF IMPROPER PRINTED MATTER.** Frederick B. House; Press of C. S. Nathan, New York, 1917; 16 pp.

This is intended as a "partial aid to the city magistrates and the police authorities in dealing with the present condition in the city of New York."

10. **THE LAW ON NEWSPAPER LIBEL.** Richard J. Kelly; Clowes, London, 1889; 258 pp.

The press law in Great Britain is discussed in this book with special reference to the state of the law as defined by the Law of Libel Amendment, Act of 1888, and all preceding acts upon the subject, the full text of all the libel acts and a report of every important case.

11. **THE LAW AND THE NEWSPAPER.** Frederick W. Lehmann; The University, Columbia, Mo., 1917; 26 pp. (Missouri bulletin, Vol. 18, No. 32; Journalism series, No. 15.)

12. **ESSAYS ON THE LIBERTY OF THE PRESS.** Marcellus (pseud.); Richmond, Va., 1804; 19 pp. (Originally published in the Virginia Argus, December, 1803—Duane Pamphlets, Vol. 53, No. 6.)

13. **AREOPAGITICA.** John Milton; Hunter, London, 1819; 311 pp. (Copy with prefatory remarks, copious notes, and excursive illustrations, by T. Holt White, including reproduction of original edition, 1644.)

The "Areopagitica" is a speech to the Parliament of England in behalf of liberty for licensed printing. In vigorous language Milton makes an immortal plea for freedom of the press, a speech which has affected and will affect many generations.

14. **SLANDER AND LIBEL.** Mason H. Newell; Callaghan, Chicago, 1914; 1397 pp.

Because one of the features of law of which journalists should have knowledge is libel, this volume of Newell's on slander and libel will make a worth-while book to keep in a newspaper office. Some of the chapters of particular interest to journalists are those on "Libels—Defam-

ation of Writing, Printing, Pictures, Effigies and Other Representations" and "Publication of Defamatory Matter."

15. **THE MYTH OF A FREE PRESS.** William Marion Reedy; *The Mirror*, St. Louis, 1908; 31 pp.

This address was delivered before the Missouri Press Association at its meeting in Excelsior Springs, Mo., May 28, 1908.

16. **THE CRIMINAL ANARCHY LAW AND ON SUPPRESSING THE ADVOCACY OF CRIME.** Theodore Schroeder; *Mother Earth*, New York, 1907; 16 pp.

This is a lecture by Theodore Schroeder which deals largely with anarchism and anarchists. Liberty of the press is also discussed.

17. **FREE SPEECH FOR RADICALS.** Theodore A. Schroeder; *Free Speech League*, 1916; 206 pp.

Ten essays on liberty of speech and liberty of the press are published in this book. They appeared in the *Arena* and *Mother Earth* from 1906 to 1915. The appendix contains a report on the industrial unrest and free speech, taken from the final report of the United States Commission on Industrial Relations.

18. **METHODS OF CONSTITUTIONAL CONSTRUCTION.** Theodore Schroeder; *Freed Speech League*, New York. (Chapter "On Liberty of the Press" for advocating resistance to the government by James Mill.)

"Exhortations to resist all powers of governments at once should not be considered offenses," says James Mill in this article. In matters of government, he continues, undeserved praise is as mischievous as undeserved blame. There may be limitations to freedom of discussion which may involve its destruction, he also states.

19. **ALPHA AND OMEGA.** Edward Zeus Franklin Wickes; *Mutual Benefit Publishing Co.*, New York, 1884; 112 pp.

This is a plea for liberty, the divine right of man, freedom of person, pen, press and mail, as delivered by Mr. Wickes, which secured the complete vindication of Dr. E. Z. Franklin, following his arrest and trial.

20. **A TREATISE CONCERNING POLITICAL INQUIRY.** Tunis Wortman; printed by G. Forman for the author, 1800; 296 pp.

The liberty of the press is the theme of this treatise.

Additional Readings.

- DEVELOPMENT OF FREEDOM OF THE PRESS IN MASSACHUSETTS.** C. A. Dun-
iway; Longman's, 1906.
- CONSPIRACY AGAINST FREE SPEECH AND FREE PRESS.** G. Pyburn; E. C.
Walker, 1902.
- THE LAW OF LIBEL AS AFFECTING NEWSPAPERS AND JOURNALISTS.** W. V.
Ball; Stevens & Co., Ltd., London, 1912.
- THE LAW RELATING TO ADVERTISEMENTS.** T. A. Jones; Butterworth &
Co., London, 1906.

MISCELLANEOUS BOOKS

There are some books which are difficult to place in any category. Some are small compilations written for private distribution having to do with an unusual phase of journalism; others are treatises on the foreign press, a subject which as yet is not of much interest to the Anglo-Saxon journalistic world.

The following group, therefore, contains many different kinds of books. Each is interesting in its particular respect, but not of particular value to the practical journalist.

1. **SOUVENIR OF A VISIT TO THE BROOKLYN DAILY EAGLE.** Anon.;
Brooklyn Daily Eagle, Brooklyn, N. Y., 1904; 40 pp., illus.

A complete story of the work involved in publishing a big modern daily paper is told in this booklet. Every department in the entire plant is not only described, but explained in its relation to the production of the journal.

2. **HISTOIRE CRITIQUE DES JOURNAX.** Denis Francois Camusat; J. F.
Bernard, Amsterdam, 1734; 2 vol.

The history of the French press up to the eighteenth century is told in these queer old volumes.

3. **COMMERCIALISM AND JOURNALISM.** Hamilton Holt; Houghton, Bos-
ton, 1909.

4. **ENGLAND AND THE NEW YORK PRESS.** J. W. Lind; Hatcher Print-
ing Co., Chillicothe, Mo., 1915; 22 pp.

Not only is the history of the relation between the New York press

and England related in this pamphlet, but there is some critical discussion with regard to it.

5. **THE NEWSPAPER LIBRARY MANUAL.** Gustav V. Lindner; Lemcke, New York, 1912; 42 pp. (For use of newspaper offices and schools of journalism.)

First the general duties of a librarian in a newspaper office are explained in this pamphlet; then the library itself is discussed. The author explains the value of a reference department of a library, what it should contain, how to catalog books, and the indexing department. In addition he gives suggestions for books for the library, a complete list of subjects under which books in a newspaper office might be cataloged and other useful matter.

6. **THE JOURNALISM OF JAPAN.** Frank Lee Martin; The University, Columbia, Mo., 1918; 38 pp. (Bulletin, Vol. 19, No. 10; journalism series, No. 16.)

Mr. Martin, professor of journalism in the University of Missouri, wrote this account of the journalism of Japan following a year's stay in the islands, working with the Japan Advertiser. Many interesting facts are discussed.

7. **THE SECRET PRESS IN BELGIUM.** Jean Massart; Dutton, New York, 1918; 96 pp., illus. (Translated by Bernard Miall.)

The secret press of Belgium had much to do with the German occupation of that unfortunate country. This account of it discloses many interesting features of the early days of the European war, 1914-18.

8. **GUTENBERG AND THE ART OF PRINTING.** Emily C. Pearson; Noyes, Boston, 1871; 300 pp., illus.

On the shelf of every journalist's library, space should be devoted to the man who made possible the newspaper of today. This history of the invention of movable type is, of course, of no practical use to the newspaper man of today; nevertheless it is interesting and inspirational. The illustrations are not only of the old-time presses and by-gone printers, but also of modern newspaper and printing establishments.

9. **THE SAVAGE CLUB.** Aaron Watson; Unwin, London, 1907; 320 pp., illus.

According to the author, this book is a "medley of history, anecdote and reminiscence, with a chapter by Mark Twain." The Savage Club was founded in London in 1857, and was composed of authors, journalists, actors, dramatists and other professional men of that day. De-

lightful anecdotes and intimate character sketches of the great men of the nineteenth century are among the interesting features of the book. The illustrations are pictures of members of the club and things of interest to them.

10. **OUR PRESS GANG.** Lambert A. Wilmer; Lloyd, Philadelphia, 1860; 400 pp., illus.

As the title implies, this book is a "complete exposition of the corruptions and crimes of the American newspapers." The author in the first chapter places fourteen "serious charges" against the American newspaper press, and in the remainder of the book attempts to prove that his charges are based on facts. Although many of the facts used as illustrations are true, or have been true during some phase of newspaper history in America, the book as a whole has a tendency to magnify the evil that there may be, and to overlook the possible good.

Additional Readings.

SUNDAY NEWSPAPERS. Mrs. J. H. Earle; published by the author.

THE BIBLE AND THE NEWSPAPER. C. H. Spurgeon; Funk & Wagnals

MODERN GRUB STREET. A. St. J. Adcock; Herbert and Daniel, London, 1913.

THE EVENTS MAN. R. H. Barry; Moffat, New York, 1907.

TALES OF THE CITY ROOM. E. G. Jordan; Scribner's, New York, 1908.

BOHEMIAN DAYS IN FLEET STREET. John Long; London.

MAKING A NEWSPAPER

Chapter 2.

The man who works in a small-town newspaper office generally knows how a newspaper is made, from the assigning of news stories and the writing of copy to going to print and making up the paper. Not so the reporter who searches for news for the metropolitan journals. He goes to the city editor, gets his assignment, writes it up after securing the news and turns it in. Sometimes he is surprised at the changes in the story when he sees it in print.

The books listed in the following pages are those which have been written by full-fledged, successful newspaper men, in which they report, sometimes in detail, all the steps in newspaper making up to getting in print.

For the person who knows nothing of newspapers, these books will be extremely interesting. For the editor of the small town paper, they will perhaps give new ideas with regard to certain phases of publishing a paper. For the reporter, or other single-line worker on a large newspaper, they may give an idea of just what part in the whole chain of action he is to his paper.

1. **THE MAKING OF A NEWSPAPER.** Anon; The University, Seattle, Wash., 1913.

The papers printed in this bulletin were presented at the first newspaper institute at the University of Washington. They are listed as follows: "Advertising and Circulation," "Advertising Reforms," "Filling the Advertising Columns," "Selling White Space," "Foreign Advertisers," "Circulation," "Editorial and News," "Newspaper Work," "Displaying the News," "Newspapers and the Industrial Development" and "Women Who Write the News."

2. **THE MAKING OF A NEWSPAPER MAN.** Samuel G. Blythe; Altemus, Philadelphia; 239 pp.

The experiences of a newspaper man from a reporter to managing editor, in twenty-five years, are related graphically in this story by Mr.

Blythe. The book was written for educational purposes and should be of especial interest to those who aspire to be journalists.

3. **ESTABLISHING A NEWSPAPER.** O. F. Byxbee; Inland Printer, Chicago, 1901; 113 pp., illus.

This handbook for prospective publishers includes suggestions for the financial advancement of existing daily and weekly journals. The preface says:

"To start a newspaper is easy, but to establish it is quite a different matter." Taking that fact as a text, the short chapters cover briefly all the features of newspaper work.

For the prospective publisher the chapters on choosing a field, making up of the paper and style of heads, and buying material are particularly valuable. There are tables of estimates and advice upon the arrangement of the various rooms.

4. **THE NEWSPAPER.** G. Binney Dibblee; Williams, London, and Holt, New York, 1913; 256 pp., illus.

The author of this small volume is an M. A. and fellow of All Souls College, Oxford. He describes concisely and accurately the method of learning the newspaper profession, as practiced in Great Britain. But American newspaper methods are not overlooked.

Part of the book deals with the construction and operation of type-setting machines and presses, all of which is discussed with considerable freedom from the use of technical terms. Valuable information with regard to the publishing of English dailies is included.

5. **THE HANDBOOK OF JOURNALISM.** Nathaniel C. Fowler, Jr.; Sully, New York, 1912; 200 pp., illus.

The subtitle of the book boldly declares it is "all about newspaper work—facts and information of vital moment to the journalist and to all who would enter this calling." As a matter of fact it will be far more interesting to the layman than to one who is practicing journalism, as the author tells what a newspaper is, rather than what to do on the newspaper.

6. **MAKING A NEWSPAPER.** John L. Given; Holt, New York, 1907·300 pp.

The complete story of how news gets into print is told in this book. The contents include chapters on the American newspaper, newspaper office organization, the editor-in-chief, the managing editor, uncovering the news, the police as news gatherers, police courts as news centers, starting the day's work, what the city editor does, qualifications for

journalism, how reporters work, writing a newspaper story, news from outside of the city, preparing for journalism and the prizes in the profession. The author was formerly connected with the New York Sun. The chapter on "Writing a News Story" is of especial value to the beginner in journalism.

7. **ESSENTIALS IN JOURNALISM.** H. F. Harrington; Ginn, New York; 300 pp., illus.

"A text to direct the minds of young men and women into the right channels and discipline necessary for newspaper work" is the stated purpose of this book. The treatment of each phase of the profession is general, serving to give the novice an impressionistic idea of what is done on a newspaper. Nevertheless, everything from reporting, editing, copy reading and interviewing to editorial writing and dramatic criticism is discussed. There is a chapter on country journalism.

8. **NEWSPAPER EDITING.** Grant Milnor Hyde; Appleton, New York, 1915; 365 pp.

The author describes in detail, in this book, the work of the man at the desk in a newspaper office. He explains the mechanical side of newspaper making, copy reading, headline writing, proof reading, newspaper make-up, syndicate and association material, re-write and follow stories. In other words, he discusses in detail the work of the small editor who usually has to handle all the copy that is printed every day.

9. **OPPORTUNITIES IN THE NEWSPAPER BUSINESS.** James Melvin Lee; Harpers, New York, 1919; 99 pp.

This addition to the "Opportunity Books," written by the director of the department of journalism of New York University, discusses the country weekly, the small-city daily and the metropolitan daily. Mr. Lee has a thorough knowledge of his subject and writes with authority. An appendix gives a list of more than fifty books devoted to different aspects of the newspaper business.

10. **SUCCESSFUL JOURNALISM IN TWENTY PRACTICAL LESSONS.** Walter Clement Moore; the author, New Egypt, N. J., 1918; 25 pp.

The twenty practical lessons cover reporting, editing, feature writing and similar subjects.

11. **NEWS, ADS AND SALES.** John B. Opdycke; Macmillan, New York, 1914; 200 pp., illus.

The newspaper field, the newspaper form and content, and newspaper values are discussed in the first part of this book. The rest deals with

magazines, advertising and salesmanship. The book is arranged in the form of a textbook, having questions and exercises at the end of each chapter. The illustrations are of advertisements, headlines, specimen pages and the like.

12. **THE MAKING OF A NEWSPAPER.** Melville Philips, editor; Putnam's, New York, 1893; 322 pp.

Mr. Philips, in this book edited articles written by representative American journalists. Some of the articles are as follows:

"Getting out the Paper" by Melville Philips, "The Editor-in-Chief" by A. K. McClure, "The Managing Editor" by Julius Chambers, "The City Editor" by A. E. Watrous, "The History of a News Dispatch" by Samuel Merrill, "The Literary Editor" by Melville Philips, "The Traveling Correspondent" by W. J. C. Meighan, "A Magnificent 'Beat'" by Moses P. Ilandy, "The Newspaper Illustrator" by Max de Lipman, "Hearing My Requiem" by George Alfred Townsend, "The Sporting Editor" by J. B. McCormick, "Early Editorial Experiences" by Mural Halstead, "California Journalism" by M. H. de Young, "The Newspaper of the Future" by John A. Cockerill, "Men Who Reigned" by John Russell Young, "The Reporter's First Murder Case" by Julius Chambers.

13. **THE MAKING OF A JOURNALIST.** Julian Ralph; Harpers, New York, 1903; 200 pp.

In telling the beginner how to become a journalist, Mr. Ralph relates his own experiences. He tells how he chose the profession, about having a "nose for news," "getting what you're sent after," interviewing, reporting crime, being a war correspondent, dangers of war reporting, importance of a good nature, the wide field for action, the power of a reporter, value of honesty, working on a newspaper during an election night, the work of special correspondents and so on—practically covering the entire profession of journalism.

14. **TRAINING FOR THE NEWSPAPER TRADE.** Don C. Seitz; Lippincott, Philadelphia, 1916; 162 pp., illus.

Every phase of newspaper making is touched by Mr. Seitz in this volume of "Lippincott's Training Series." He discusses the work of the editor, reporter, advertiser, cartoonist, circulation manager and others. There is a good chapter on the country newspaper, and one on the comparative merits of magazines and newspapers as advertising media.

15. **PRACTICAL JOURNALISM.** Edwin L. Shuman; Appleton, New York, 1905; 265 pp., illus.

This book claims to be a "complete manual of the best newspaper

methods," and in many respects it is, for the author, a newspaper man of long experience, has attempted to make the book practical. He discusses nearly everything with regard to journalism, including, among the topics, the evolution of the press, positions and salaries, how a reporter is educated, the Sunday supplement, the law of libel and the law of copyright. A few chapters are devoted to women in journalism. One discusses common errors in newspapers.

16. **MODERN JOURNALISM.** A London Editor; Sidgwick, London, 1909; 200 pp., illus. (Preface by George R. Sims.)

The author expressly states this book is "a guide for beginners." For this reason he discusses in detail the making of a journalist, how to begin, daily journalism and similar topics. He also includes a dissertation on the American and French press.

An American beginner in journalism, in reading this book, should bear in mind that the information given is in regard to British newspaper work, although many of the general principles laid down are applicable on both sides of the Atlantic.

17. **THE BETTER NEWSPAPER.** The University; Seattle, Wash., 1914; 181 pp. (Bulletin of the University of Washington, University extension series, No. 10.)

Addresses on news, editorial work, advertising, circulation and printing which were delivered at the second newspaper institute at the University of Washington have been compiled into this book.

18. **NEWSPAPER PRODUCTION.** The University; Seattle, Wash., 1915; 72 pp. (Bulletin of the University of Washington, University extension series, No. 15.)

Addresses delivered at the third annual newspaper institute at the University of Washington on the editorial, jurisprudence, advertising and printing are contained in this bulletin.

19. **WORDS AND THEIR USES—PAST AND PRESENT.** Richard Grant White; Houghton, New York, 1870. (A study of the English language.)

A journalist, as any man of letters, must be able to write well. To be able to write well, however, he must know words and their uses. This book, although a little out-of-date in regard to the use of some words, will be of value to the editor, reporter, correspondent or any other worker on a newspaper who is anxious to express clearly what he sees and knows.

"Never use big words for small thought," the author admonishes. One chapter is devoted to criticism of newspaper English. Of course the florid and verbose journalist is a thing of the past, but because he once existed this chapter in the book is interesting.

20. **THE PRACTICE OF JOURNALISM.** Walter Williams and Frank L. Martin; Stephens, Columbia, Mo., 1911; 300 pp.

Why journalism is a profession and how it is practiced are the points of discussion in this treatise on newspaper making by the dean of the School of Journalism of the University of Missouri, and one of the faculty members. The book is divided into four parts: The profession, the editorial, news gathering, and news writing. An appendix contains the deskbook of the School of Journalism, the authors of which are members of the faculty of the school.

Additional Readings.

THE ART OF NEWSPAPER MAKING. C. A. Dana.

PRACTICAL JOURNALISM: HOW TO ENTER THEREON AND SUCCEED. John Dawson; London, 1904.

NEWSPAPER BUILDING. Jason Rogers.

EFFICIENCY IN THE OPERATION OF NEWSPAPERS AND THE PRINTING BUSINESS. L. F. Parsons; Eureka Service, Chicago, 1917.

THE EDITORIAL

Chapter 3.

The editorial writer may "teach, attack, defend, praise, exhort, inspire, or amuse," says the editor of the Columbus (Ohio) Dispatch, and, in addition, he must do it all attractively.

To know what to write about, he should read regularly many different newspapers, those with which he agrees and those which stir him to wrath—and action. He should read the weekly periodicals which comment on the news of the week. It would be well to choose those whose policies are as unlike as possible.

He should read many new books, those which discuss weighty problems or which deal with matters of vital moment, and those which are light, easy reading—well written novels, "daily illusions."

In addition, he should read books which will teach him how to write better, more clearly, more vigorously, more beautifully. The books listed in the following pages belong largely to this latter class.

1. THE BIBLE.

For the editorial writer who aspires to write clearly, lucidly, beautifully, one Book and this one alone, is sufficient to make him world-famous as a writer. But not only for the stimulus this Book gives to style, is it invaluable, but largely because of the wealth of ideas therein contained about which to write editorials. The Bible is indeed the Book of Books for the journalist.

2. THE WAR RECORD OF THE CHICAGO TRIBUNE. The Chicago Tribune, Chicago, 1919.

This volume contains a collection of editorials written during the recent war and published in the Chicago Tribune. They were compiled for Henry Ford, and submitted to the people of Illinois, Indiana, Iowa, Wisconsin and Michigan.

3. PREPARATION FOR EDITORIAL WORK ON FARM PAPERS. Nelson Antrim Crawford; The College, Manhattan, Kan., 1917; 35 pp. (Kansas state agricultural college bulletin, Vol. 1, No. 5.)

4. **WRITING OF TODAY.** J. W. Cunliffe and Gerhard R. Lomer, editors; Century, New York, 1915; 390 pp.

This book is a compilation of "models of journalistic prose," selected and classified by two members of the faculty of the School of Journalism of Columbia University, New York. The specimens include descriptive articles, bits of narrative prose, personal sketches, interviews, editorials, and literary, dramatic, musical and art criticism, all clipped from the newspaper of today. The book is an excellent textbook for those who wish to study the best type of newspaper diction and style. Type is set two columns to the page and the lines are numbered.

5. **THE EDITORIAL FIELD.** William P. Dumont; The University, Columbus, Ohio, 1919; 19 pp. (Journalism series, Vol. 1, No. 3.)

"The only editor who really has a good and sufficient excuse for not conducting an editorial column as a regular feature," says the writer of this pamphlet, "is the editor who is utterly without ideas and words to express them." This booklet contains a collection of expressions secured from different sources with regard to the editorial function, opportunity, responsibility, method and style of writing.

6. **PEOPLES AND PROBLEMS.** Fabian Franklin; Holt, New York, 1908; 350 pp.

Addresses and editorials by a one-time editor and sometime professor of mathematics in Johns Hopkins University are collected in this book. One of the most interesting editorials is entitled, "Newspapers and Exact Thinking." The author writes in a clear-cut, forcible style, worthy of study by editorial writers.

7. **THE EDITORIAL AND THE EDITORIAL PAGE.** Osman C. Hooper; The University, Columbus, Ohio, 1916; 11 pp. (Journalism series, Vol. 1, No. 1.)

Mr. Hooper is an editorial writer for the Columbus (Ohio) Dispatch. In this lecture he discusses the value of college training in journalism, accuracy, the editorial page, the editorial opportunity and whether editorials are read. He says an editorial writer "may teach, attack, defend, praise, exhort, inspire, or amuse." He also discusses the human interest editorial, how to command attention, what an editorial page should contain and related topics.

8. **EDITORIAL STYLE BOOK.** W. P. Kirkwood and L. G. Hood; The University, St. Paul, Minn.; 36 pp. (Issued by the division of publications and journalism of the University of Minnesota.)

Although just a small pamphlet, abundant and concise instruction to

the editor and reporter of a small town paper is herein contained. Helpful hints are given as to collecting news and the value of certain types of news in the country field, as opposed to the city. The last half deals with rules for style with regard to punctuation, spelling, abbreviations and so forth. As a whole the instructions are worthwhile for any small paper to follow.

9. **LEARNING TO WRITE.** R. L. Stevenson; Scribner's, New York, (Culled from the writings of Robert Louis Stevenson.)

Probably no writer has achieved ready success in so many different forms of writing as Robert Louis Stevenson. Therefore his counsel and suggestions on the subject of writing are peculiarly valuable. This volume contains whatever he has said in his fiction, essays and letters on learning to write. To the editorial writer who strives to write lucidly this book is of particular worth.

Additional Readings.

CASUAL ESSAYS FROM THE SUN. Robert Grier Cook; New York, 1905; 422 pp. (Editorial articles on many subjects, clothed with the philosophy of the bright side of things.)

EDITORIALS FROM THE HEARST PAPERS. Albertson Printing Co., New York, 1906.

STORIES FROM THE EDITORIAL PAGE OF THE WORLD.

OUTLOOK EDITORIALS. Theodore Roosevelt; The Outlook Co., New York, 1909.

REPORTING

Chapter 4.

Books of interest and value to reporters may vary from manuals of style to adventures in interviewing. Books of both types and many on what other reporters have done, how to go after and get certain types of stories, adventures of war correspondents and similar subjects are listed in the following pages.

Reporting is, after all, a fine art, a dignified profession, as Walter Lippman would have us believe. On the reporter depends to a large extent the truth of news, and on the truth of news depends the democracy of a republic.

"I believe that suppression of the news, for any consideration other than the welfare of society, is indefensible," says the "Journalist's Creed" as written by Dean Walter Williams.

"I believe that no one should write as a journalist what he would not say as a gentleman; that bribery by one's own pocketbook is as much to be avoided as bribery by the pocketbook of another; that individual responsibility may not be escaped by pleading another's instructions or another's dividends."

1. **FRENCH OF TODAY.** Pierre de Bacourt; Macmillan, New York, 1917; 342 pp. (De Bacourt was assisted by John W. Cunliffe, assistant director, School of Journalism, Columbia University.)

As the diction and style used in French newspapers is of literary merit, this compilation of selected articles which have appeared in French newspapers should be studied by those who can read French, and also because of the clear, easy and crisp style. The first chapter in the book is written in English by De Bacourt, who is New York correspondent of *le Journal des Debats*, and lecturer in French at Columbia University. It deals with the development of the French press.

2. **REPORTING HINTS AND PRACTICE.** Alfred Baker Fowler; Pitman, London, 1889; 56 pp.

This book is designed for student reporters and others qualifying for newspaper work. The phases of the reporter's duties are divided into what he has to do with regard to public meetings, company meetings,

sermons, business, law cases, and similar matters. There are brief hints as to procedure in covering each case, with specimens of similar stories.

3. **HOW TO WRITE SPECIAL FEATURE ARTICLES.** Willard Grosvenor Bleyer; Houghton, Boston, 1919; 373 pp.

The result of twelve years' experience in teaching University students to write special feature articles for newspapers is compiled in this book. As Doctor Bleyer points out, special feature articles for newspapers and popular magazines may be written by those who have developed some facility in writing but who may not have sufficient maturity or talent to undertake successful short-story writing or other distinctly literary work.

The experience teaches them four things that are invaluable to any one who aspires to do literary work: to observe what is going on about them; to select what will interest the average reader; to organize material effectively; and to present it attractively. Especially valuable chapters are those on the field for special articles, and preparing and selling the manuscript.

4. **NEWSPAPER WRITING AND EDITING.** Willard G. Bleyer; Houghton, New York, 1913; 350 pp.

The writer, chairman of the courses in journalism at the University of Wisconsin, has written this volume to serve as a textbook. The chapters cover all the phases of news-gathering, writing, editing and making-up of a paper. Suggestions, examples and practice problems in news writing are included.

5. **TYPES OF NEWS WRITING.** Willard G. Bleyer; Houghton, New York; 259 pp.

Mr. Bleyer has compiled in this book a series of articles on how to write different types of news. The contents include fire and accident stories, police news and crime, investigations, legislation, meetings, exhibitions, entertainments and special occasions, illness and death, politics and elections, labor troubles and strikes, weather, sports, society and miscellaneous local news.

6. **FAMOUS WAR CORRESPONDENTS.** F. Lauriston Bullard; Little, Brown, Boston, 1914; 430 pp., illus.

The stories of the lives of the men who have let the world know what was happening in the front lines during the red days of war are recorded in this book about war correspondents. No one can realize the difficulties some men overcome to secure a "beat" on a story until he does it himself; nevertheless, this book gives a fairly adequate idea

of the hard work some correspondents have done to get exclusive stories for their paper.

7. **IF YOU DON'T WRITE FICTION.** Charles Phelps Cushing; McBride, New York, 1920; 85 pp.

Many books have been written on how to write fiction and where to sell it, but no author has issued a manual before of value and interest to non-fiction writers. Charles Phelps Cushing is well known as a writer of special feature articles and human interest stories. In this book he outlines such matters as methods of writing special articles, how to use photographs, how to find a market and the question of salesmanship as it affects the writer. Additional chapters discuss certain of the author's experiences which may be of help to others, the actual possibilities in fiction and something of "what every editor knows."

8. **THE ADVENTURES OF A NEWSPAPER MAN.** Frank Dilnot; Smith Elder. London, 1913; 300 pp.

"The Adventures of a Newspaper Man" reads like a novel. It is filled with stories of a British journalist's adventures all over the world. Accounts of trips to Russia, America and other places are recorded, and a few striking incidents in securing news in London, such as at the time of the coronation of King George. Lord Northcliffe, the king of British newspaper men, is accorded a descriptive chapter.

9. **NEWSPAPER STYLE: A MANUAL FOR CORRESPONDENTS.** Frank L. Greene; St. Albans, Vt., 1900.

This manual of style is for the person who is an incidental writer for newspapers, or for a correspondent from a small town for city papers. The instructions are such, however, as would be valuable to any writer for any paper.

10. **TYPICAL NEWSPAPER STORIES.** H. F. Harrington, editor; Ginn, Boston, 1915; 297 pp.

The aim of this volume is to present typical newspaper stories that may serve as instructive guides to students of journalism. It offers in a permanent form illustrative material to be found elsewhere only at the expense of much time and labor.

It contains representative examples showing the evolution of the news story from the two and three-line item, concerned with one person and one episode, up through the delineation of massed humanity set on a larger scale of action. Every phase of reportorial work is covered, including local items, news stories, human interest stories, interviews, Sunday features and sport news.

11. **REPORTING FOR THE NEWSPAPERS.** Charles Hemstreet; Wessels, New York, 1901; 140 pp.

In the preface, the author says "experience is the best teacher for the reporter. . . . This work may serve. . . . as a guide for those reporters who have gained their experience in a desultory way, and who therefore fail to make intelligent use of it." The book discusses methods of handling news.

12. **RANDOM RECOLLECTIONS.** William C. Hudson; Cupples, New York, 1911; 250 pp., illus. (With an introduction by St. Clair McKelway.)

These random recollections are those of a political reporter during the last half of the nineteenth century, in the days of Kate Chase, Tweed, Tilden, the Canal King, Governor Hoffman and others. The anecdotes are interestingly related.

13. **NEWSPAPER REPORTING AND CORRESPONDENCE.** Grant Milnor Hyde; Appleton, New York, 1912.

One of the few books that contains material especially written for the correspondents for newspapers is this manual for reporters, correspondents and students of newspaper writing by Mr. Hyde, one-time instructor in news writing and for many years a practical newspaper man.

The chapters include gathering the news, news values, newspaper terms, the news story form, the simple fire story, the feature fire story, faults in news stories, other news stories, following-up and rewriting stories, reporting speeches, interviewing, court reporting, social news writing, and obituaries, sporting news, human-interest stories, dramatic reporting and other topics. To this comprehensive subject list are added appendices giving suggestions for study and examples of news stories to be corrected.

14. **PITMAN'S POPULAR GUIDE TO JOURNALISM.** Alfred Kingston; Pitman, London, 1899; 124 pp., illus.

A practical handbook is this, for all engaged in, or seeking to qualify for, professional work in the newspaper press of Great Britain. All the departments of British reporting are covered, and advice is given as to the manner of handling different stories. One chapter tells how to become a journalist. The appendix has an explanation of how to get news.

15. **THE LURE OF THE PEN.** Flora Klickman; Putnam's, New York, 1920; 306 pp.

Nothing can better tell what this book is about, or its value to any one who wishes to write than a list of the chapter headings and

subheads, and the statement that each discussion is concise and to the point.

Chapter 1. "The MSS. That Fail"; why they fail and three essentials in training. Chapter 2. "On Keeping Your Eyes Open"; a course in observation; the assessment of spiritual values. Chapter 3. "The Help That Books Can Give"; the bane of "browsing"; reading for style; the charm of musical language, and so forth. Chapter 4. "Points a Writer Ought to Know"; practice; the reader must be interested; form; right selection; suggestions for style; local color; creating atmosphere; presenting a story; the blue pencil. Chapter 5. "Author, Publisher and Public."

This book is not designed primarily for journalists but is singularly apt for all who write.

16. **WRITING FOR THE PRESS: A MANUAL.** Robert Luce; Clipping Bureau Press, Boston, 1907; 300 pp.

Advice is herein given on all angles of writing for publication, with some good lists and information on the choice of words and phrases. A valuable glossary of newspaper technical terms is appended.

17. **THE REPORTERS' GALLERY.** Michael MacDonagh; Hodder, London, 1913; 450 pp.

The story of life behind the scenes in the British houses of Parliament is told in this autobiography, and it is full of accounts of great men of the nineteenth century. John Dyer, Samuel Johnson, Woodfall, Samuel T. Coleridge and Charles Dickens are among the characters portrayed. Most of these men were at one time members of the reporters' gallery.

18. **ADVENTURES IN INTERVIEWING.** Isaac F. Marcossen; Lane, New York, 1920; 314 pp., illus.

The subtitle of this book was well chosen. It is, indeed, a "book of personalities," for the author describes his journalistic adventures in interviewing some of the greatest living men during the European war, 1914-18, giving not only the contents of the interviews, but sidelights on the personalities. In fact the book includes practically every great man of the twentieth century—politician, poet, financier, novelist, soldier, journalist, radical, playwright or what not.

19. **THE NEWSPAPER WORKER.** James McCarthy; The Press Guild, New York, 1906; 108 pp.

Although this book is designed for those who write, it is "especially addressed to the reporter who may have only a vague notion of the

aims, scope and requirements of his profession." The work of a reporter is given in detail and is of practical value.

20. **WASHINGTON CORRESPONDENTS, PAST AND PRESENT.** Ralph M. McKenzie; Newspaperdom, New York, 1903; 112 pp., illus.

Washington correspondents are in a class by themselves. The author of this small book was for many years a reporter at the nation's capital; so his book of sketches of the lives of the correspondents he knew is authoritative and throws some intimate light on the characteristics of political reporting. The illustrations are small marginal portraits of the correspondents of whom Mr. McKenzie writes. There are a few full-page pictures also.

21. **NEWSPAPER CORRESPONDING.** News Press Bureau, Medina, New York, 1913; 44 pp.

22. **NEWSPAPER REPORTING IN OLDEN TIME AND TODAY.** John Pendleton; Stock, London, 1890; 250 pp.

This is an account of British journalism, filled with entertaining anecdotes and information with regard to the methods employed by the press in securing news in "olden time and today." A great deal of space is devoted to political reporting and to the reporters' gallery in Parliament.

23. **THE WRITING OF NEWS: A HANDBOOK.** Charles G. Ross; Holt, New York, 1911; 232 pp., illus.

The author of this handbook was at one time associate professor of journalism in the University of Missouri. He has collected in this book a series of "don'ts" for the news writer which includes trite expressions the reporter should learn not to use. The book also contains chapters on newspaper correspondence and copy reading, writing newspaper copy, English of the newspapers, the writer's viewpoint, the importance of accuracy, the feature story, special types of stories, the writing of the lead and news values.

24. **THE ART AND PRACTICE OF JOURNALISM: HOW TO BECOME A SUCCESSFUL WRITER.** Edwin L. Shuman; Stevans and Handy, Chicago, 1899; 239 pp.

25. **NEWSPAPER WRITING.** M. Lyle Spencer; Heath, N. Y., 1917; 357 pp.

This book was written as a practical guide to prospective reporters.

After a short well-written explanation of the organization of the newspaper, the author gives an exposition of news. He then discusses sources of news and preparation of copy.

26. **ON THE TRACK OF THE GREAT.** Aubrey Stanhope; Nash, London, 1914; 300 pp., illus.

Next to the war correspondent, the special correspondent for a great paper has more thrills than any other worker for a newspaper. "On the Track of the Great" is a book of recollections of a special correspondent who traveled all over the globe in search of exclusive stories for his paper. He met the czar of Russia, who was then a powerful figure. All his experiences he relates in a vivid style.

27. **NEWSPAPER REPORTING.** William Lewis Taylor; the author, 1915, York, Pa.; 24 pp.

This small pamphlet gives concise instructions and suggestions for local correspondents, small-city and suburban reporters.

Additional Readings.

TECHNICAL REPORTING. T. A. Reed; Pitman, London.

YEAR FROM A REPORTER'S NOTEBOOK. Richard Harding Davis; Harper's, New York.

JOURNALISM AND AUTHORSHIP, PRACTICAL AND PROFITABLE. E. H. Hadlock, United Press Syndicate, Los Angeles.

THE NEWS SERVICE. C. Ferguson; Dodd, 1918.

COPY READING

Chapter 5.

The copy reader is a necessary cog in the production of a newspaper. Through his hands pass most of the items which eventually get into print. It is his duty to correct the copy, make it conform to the style of the office and write the headlines.

Practically every newspaper office has its own rules concerning spelling, capitalization, hyphenating and the like. In case, however, there is no stylebook in the office, the books in the following list are worth-while for that purpose.

1. **STYLE BOOK (GOVERNMENT PRINTING OFFICE).** Anon.; Superintendent of Documents, Washington, D. C., 1913; 170 pp., illus.

This book is a compilation of rules governing executive, congressional and departmental printing, including the Congressional Record, but the style advocated would be good for any newspaper. Of particular value are the sections on capitalization, figures, abbreviations and orthography, including the termination of words. Tables of book imposition and a vocabulary of compound words are added. The illustration is a plate of proofreading marks.

2. **AUTHOR AND PRINTER.** F. Howard Collins; Frowde, London, 1905; 400 pp.

"Author and Printer" is a dictionary, two columns to the page, containing over twenty thousand rules on the best typographical practices of the present day. The rules are arranged alphabetically, each one concise and to the point. Blank pages are left for notes at the end of the volume.

3. **DESKBOOK OF THE SCHOOL OF JOURNALISM.** The University of Missouri, Columbia, Mo.; Seventh edition, 1920; 79 pp. (Revised by Robert S. Mann.) (The University of Missouri bulletin, Vol. 21, No. 25; journalism series No. 21.)

The Deskbook of the School of Journalism contains rules for the preparation of copy; style in wording the story, capitalization, abbreviation, figures, titles, quotations, compounds, spelling, and punctuation; how to write sport stories, the box score, score by innings, football score, basketball score, track summary, inning-by-inning baseball story; musical programs, datelines, signed stories, introductions, communications, re-

prints, book reviews; photo-engraving, advertising, miscellaneous information and marks used in proofreading. Instructions how to write headlines such as are used in the Columbia Evening Missourian, published by the School of Journalism of the University of Missouri, are included.

4. **STYLE BOOK OF THE DETROIT NEWS.** A. L. Weeks, editor; Evening News Association, Detroit, Mich.

THE COUNTRY NEWSPAPER

Chapter 6.

The country newspaper is an institution which ranks with the schools and churches in many communities in America. No movement for city betterment, child welfare, or community recreation can be undertaken successfully by the people of any town without the active co-operation of the local paper.

To establish and operate a country newspaper is not as easy as, perhaps, the metropolitan newspaper men might think. The country newspaper faces problems which never confront the city daily.

The question of advertising, local and foreign, always causes trouble. Local merchants are often inclined to resent the publication of foreign advertising, especially that of the old bugaboo, the mail-order houses. On the other hand, they themselves do not believe in advertising to the extent of doing it regularly.

As to news, many country newspapers do not carry wire dispatches or subscribe to the service of any news-gathering association. Some, use the pony wire services, but the local news, of course, quite overbalances the amount of wire news.

The society and news-note columns of small-town newspapers are far more important to circulation than is the case with larger journals. One country editor once said that he considered his year's work a failure if he had not mentioned the name of every man, woman and child in the community at least once during the year.

The following books contain many worth-while ideas and advice for the country editor of today.

1. TWENTY YEARS IN A NEWSPAPER OFFICE. Fred W. Allsopp; Central Printing Co., Little Rock, Ark., 1907; 260 pp., illus.

As the author states in the foreword, this volume consists principally of random sketches of things seen, heard and experienced on the Arkansas Gazette. It is a humorous history of a small-town newspaper office, and is filled with clever character sketches, verse and cartoons.

2. **THE COUNTRY WEEKLY.** Phil C. Bing; Appleton, New York, 1917; 347 pp.

"The Country Weekly" is a manual for the rural journalist and for students of the country field. The contents include the country weekly and its problem, local news, county correspondence, agricultural news, the editor, the editorial page, make-up, copy reading and headline writing, circulation, advertising and cost-finding for the country weekly. The latter subject is discussed at length and the author advocates the cost system as the most reliable system in the country office and shows the comparative simplicity of such a method.

3. **THE PROFESSION OF JOURNALISM.** Charles Moreau Harger. (Chapter on "The Country Editor of Today.")
4. **MAKING A COUNTRY NEWSPAPER.** A. J. Munson; The Dominion Co., Chicago, 1899; 92 pp.

Making a country newspaper is not as easy as one might think; therefore certain things are essential to its success. Mr. Munson in this book has written a series of essays on the man behind the paper, the field in which it should be located, the plant where the paper is published, the paper itself, and the news which it should contain, in which he describes the essentials necessary for the success of any country newspaper.

5. **REMINISCENCES OF A COUNTRY JOURNALIST.** Thomas Frost; Ward, London, 1886; 331 pp.
6. **HOW COUNTRY EDITORS CAN GET NATIONAL ADVERTISING.** G. H. Perry; News Bulletin, Vol. 15, No. 4; The University, Lawrence, Kan., 1914.
7. **GETTING SUBSCRIBERS FOR THE COUNTRY NEWSPAPER.** J. B. Powell; Oswald, New York, 1915; 28 pp., illus.

In this pamphlet, the author gives plans for securing subscribers for a country newspaper, holding them after they have subscribed and keeping account of their payments. The illustrations are diagrams of sample cards for filing information.

8. **NEWSPAPER EFFICIENCY IN THE SMALL TOWN.** J. B. Powell; the University, Columbia, Mo., 1915; 41 pp., illus. (Bulletin, Vol. 16, No. 11; journalism series.)

This bulletin deals largely with the business side of a small town

newspaper and suggests means by which the publisher of a daily of small circulation may build his advertising and circulation in order to put the business on a paying basis.

9. NEWS IN THE COUNTY PAPER. Charles G. Ross; the University of Missouri, Columbia, Mo., 1913; 44 pp., illus. (Bulletin, journalism series, No. 4.)

JOURNALISM FOR WOMEN

Chapter 7.

As a rule, most books on journalism for women go no farther than telling them how to write feature stories. Perhaps at one time they could do nothing more than write quiet little feature stories for Sunday newspapers.

But the woman in journalism today is as alive as any of her male contemporaries. She can take an assignment like a man, and cover it, perhaps, even better. As in all business, as soon as women have proved themselves capable, new fields have been open for them. Now we hear of women city editors, head copy readers, business managers, advertising managers and reporters.

But the books that have been written about women in this profession have not kept pace with their activities. The following books give only the feature-writing side of womankind. For those who are forced to stay at home, to make reporting only an avocation, these books may be helpful, as well as interesting.

1. **JOURNALISM FOR WOMEN.** E. Arnold Bennett; Lane, New York, 1898; 100 pp.

Although designated as a "practical guide" for women in journalism, this little book has become antiquated, and the "dos and dont's" suggested are scarcely appropriate when addressed to the young woman of the twentieth century. Nevertheless the book is interesting to read and contains many clever touches of humor.

2. **PRESS WORK FOR WOMEN.** Frances H. Low; Scribner's, New York, 1904; 100 pp., illus.

The most valuable part of this book is the list of newspapers and magazines in England and America which accept feature stories for publication, and the accompanying list of prices paid by the respective journals. The only press work outlined is feature writing, which is of value chiefly to the woman who cannot give her entire time to one newspaper or journal.

3. **WOMEN IN JOURNALISM.** Harvey R. Young, Mrs. L. M. Spencer; the University, Columbus, Ohio; 12 pp. (Bulletin, Vol. 18, No. 10; journalism series, Vol. 1, No. 2.)

"Women in Business" is the topic of the address of Mr. Young, who is advertising manager of the Columbus (Ohio) Dispatch, and "Serving City Papers From a Small Town" is the subject of that of Mrs. Spencer of the Milford (Ohio) Enterprise. She gives very helpful advice on news gathering and how to know the value of local news to city papers. This lecture is particularly valuable to the woman who has been trained as a reporter, but who is unable to do constant and active work.

COLLEGE JOURNALISM

Chapter 8.

College journalism is a comparatively new thing in the profession. Many city editors still frown when the cub reporter declares he received his training in one of the schools of journalism. But gradually this feeling is undergoing a change. In the future, perhaps, one of the prerequisites of the profession will be a thoroughgoing education in college journalism.

Training in college for the profession has one definite value, if no other; that is, it lends dignity to newspaper work. When young men and women study from four to six years to become lawyers, or doctors or school-teachers, journalism is belittled if men and women consider it time and money wasted to spend any time studying to become newspaper workers.

1. **COLLEGE JOURNALISM.** James Bruce and J. Vincent Forrestal; the University Press. Princeton, N. J., 1914; 160 pp.

This is a collection of editorials from college papers, with some notes on the writing and editing of news.

2. **JOURNALISM AS A VOCATION.** Federal Board for Vocational Rehabilitation; series No. 18, Government Printing Office, 1919.

Here is a small pamphlet intended to lead a disinterested person to see the value of a career as a journalist. Answers are given to the following questions:

What is the nature of the work? What physical and personal characteristics are necessary for success in journalism? What training is necessary for success? How much income may one reasonably look forward to if successful? What are the other rewards to a journalist? How many years will it take me to establish myself in journalistic work? How great is the demand for newspaper work? Although comprehensive, the answers are a little unfair, as the hard, rather than the interesting, side of the profession is stressed.

3. **NEWSPAPER WRITING IN HIGH SCHOOLS.** Leon Nelson Flint; the University, Lawrence, Kan., 1917; 70 pp.

An outline for the use of teachers of journalism in high schools is added to this dissertation on newspaper writing in secondary schools.

4. **PRESS CORRESPONDENCE AND JOURNALISM.** Edwin H. Hadlock; the United Press Syndicate, San Francisco, Cal., 1910; 84 pp.

The United Press in this book offers a complete system and course of instruction in journalism for students.

5. **ESSENTIALS IN JOURNALISM.** H. F. Harrington, T. T. Frankberg; Ginn, Boston, 1912; 300 pp., illus.

A textbook on journalism for college classes is this book, written by Mr. Harrington of the department of journalism of the University of Illinois and Mr. Frankberg of the Ohio State Journal. The first part of the book deals with suggestions to teachers of journalism. The four other divisions have to do with the collecting and writing of news, the work of the staff, making a newspaper and the American press, its history and problems. An appendix contains examples of good journalism and rules which a journalist will do well to follow.

6. **JOURNALISM, POLITICS AND THE UNIVERSITY.** George Harvey; the author, New York. (Published as a souvenir by Mr. Harvey.)

This pamphlet contains two of the Bromley lectures, delivered at Yale University, March 12 and 16. The first lecture deals with the need for trained journalists, the second discusses the first edition of the Bromley Morning News, a specimen newspaper printed especially for the lecture. The pamphlet also includes editorial comment on the lectures.

7. **INSTRUCTION IN JOURNALISM IN INSTITUTIONS OF HIGHER EDUCATION.** James Melvin Lee; Government Printing Office, 1918; 16 pp. (Bulletin, No. 21, 1918.)

The purpose of this bulletin is to compile a history of instruction in journalism in higher schools, and to justify college training in journalism. It includes a list of state universities, colleges and endowed universities which offer instruction in journalism and which have schools offering degrees at the completion of the work.

8. **MAKING A COLLEGE NEWSPAPER.** Ohio State University Bulletin; the University, Columbus, Ohio, 1906; illus.

An attractively written little pamphlet is this describing the work accomplished in the department of journalism of the Ohio State University. It is concluded with a short dissertation on the value of college training in journalism. The cover of the pamphlet contains a reproduction of an issue of the daily paper which the students in the journalism department publish as their laboratory work.

9. **STEPS INTO JOURNALISM.** Edwin L. Shuman; Correspondence School of Journalism, Evanston, Ill., 1894; 229 pp.

"Steps Into Journalism" is a series of helps and hints for young writers.

10. **MANUAL OF INSTRUCTION IN JOURNALISM.** Western New York Publishing Company, Rochester, N. Y., 1903; 24 pp.

Additional Readings.

EDUCATIONAL JOURNALISM IN THE 19TH CENTURY. C. W. Bardeen; the author.

EDUCATIONAL JOURNALISM: AN INVENTORY. C. W. Bardeen; the author.

BOOKS OF GENERAL INTEREST TO ADVERTISERS

Chapter 9.

It almost seems, after reading many books on advertising, that one should not call advertising a business, nor yet a profession. Advertising, as interpreted by its disciples, is a belief, a creed. It is the magic lamp of Alladin which transforms pennies into piles of dollars.

Nevertheless, it is that very faith in the power of advertising which has transformed it into a science, an art.

Business men study advertising as once they studied their multiplication tables at school. Students ponder on the Alladin-like tales, and dream of what they will do with its magic. Professors in great colleges and universities are analyzing it and finding out the why of its success.

And the business men who heeded the lessons of advertising have made the millions of which they dreamed. Now they sit and write books about the power which made them rise. The students' interests have turned into special researches and some have written theses for high scholastic degrees on that purely commercial subject. And the professors, having arrived at various psychological conclusions, are writing textbooks on the theory of advertising.

Books created by all three types are listed in the following pages. Some tell of work accomplished through advertising; others tell of what they are going to do; and still others lay down rules which will make advertising one of the leading forces in the world, in the course of a few more years.

1 **ADVERTISING AND ITS MENTAL LAWS.** Henry Foster Adams, Macmillan, New York, 1916; 300 pp.

Although written by an instructor in psychology at the University of Michigan, this book deals with what the mind does, not what it is. It is a practical book for a practical advertiser. The author analyzes the reason why some advertisements, even though they hold the atten-

tion, create favorable impressions and are easily remembered, still fail to incite readers to action. He discusses this from the psychological point of view. The theories propounded have compared favorably with actual advertising campaigns and their results, according to the author.

2. **ADVERTISING AS A VOCATION.** Frederick J. Allen; Macmillan, New York, 1919; 178 pp.

Mr. Allen, who is connected with the Bureau of Vocational Guidance of Harvard University, and is lecturer on vocational guidance at Boston University, presents in this book a general treatise on advertising as a vocation, covering the whole field in orderly detail, and showing how varied and comprehensive is the business of advertising.

As he points out, the business is so variously subdivided that the novice frequently finds himself at a loss to know how to make progress. Mr. Allen's book discusses the different opportunities and shows how to take advantage of them, with frequent diagrams that help to make the matter clear. Every phase of advertising is discussed.

3. **THE ADVERTISING WORLD HANDBOOK.** Anon.; Advertising World, London, 200 pp.

Because the British empire extends over such a large part of the face of the globe, it is easy to understand why the term "world" is often applied to books dealing only with British journalism. This compilation of British facts contains a directory of advertising agents, a selected press directory, a directory of out-door advertisers, a directory of advertising business and a directory of general press advertisers. It is quite complete and easy for reference.

4. **AMERICAN JOURNALISM FROM THE PRACTICAL SIDE.** Anon.; Holmes, New York, 1897; 371 pp., illus.

This volume is a compilation of what leading newspaper publishers of the nineteenth century had to say concerning the relations between publishers and advertisers, and the way a great paper should be made. There are about seventy different views expressed by as many different men throughout the United States who were publishing papers in 1897. Most of the articles are written in reportorial style and contain many valuable suggestions.

5. **THE SCIENCE OF ADVERTISING.** Edwin Balmer; Mahin. Chicago, 1909; 64 pp., illus. (Duffield, New York, also sells same.)

The force of advertising in business, its place in national development, and the result to the public of its practical operation is the expressed theme of this book. It contains a brief discussion of the psychology of advertising, how it influences men to buy, and why.

6. **A BRIEF HISTORY OF ADVERTISING.** Henry R. Boss; F. Weston Printing Co., Chicago, 1886; 32 pp., illus.

This very short history is printed on only one side of the pages. Some curious specimens of advertisements are inserted.

7. **HIDDEN CAUSES OF RECKLESS ADVERTISING WASTE.** "Boulder, the Business Detective"; Lord and Thomas, Chicago, 1913; 112 pp., illus. (Reprinted from *Judicious Advertising*.)

A series of essays dealing with the faults that wreck selling schemes and advertising campaigns are compiled in this better-business book. A study is made of the proper correlation of distribution and publicity.

8. **SCHEMES BACK OF THE ADS: LIGHT ON THE REAL METHODS OF ADVERTISERS.** R. D. Breniser; Ross D. Breniser and Co., Philadelphia, 1914.

9. **ADVERTISING; OR THE ART OF MAKING KNOWN.** Howard Bridgewater; Pitman, London, 1910; 102 pp., illus.

This book contains a simple exposition of the principles of advertising.

10. **THE ELEMENTARY LAWS OF ADVERTISING.** Henry S. Bunting; *Novelty News*, 1914; 175 pp., illus.

Before one may write an advertisement which will sell something, he must know what fundamental laws govern the science of "making-people-wish-to-buy." In this book the author names and discusses fifteen of these laws and suggests how to make use of them in writing good copy or planning an advertising campaign. The book is illustrated by diagrams and charts.

11. **MODERN ADVERTISING.** Earnest E. Calkins and Ralph Holden; Appleton, New York, 1905; 370 pp., illus.

This is a textbook for the student in advertising. It discusses the definition of advertising, its history, the channels of trade, magazines and newspapers as mediums, mural advertising and general advertising. One chapter deals with the mathematics of advertising in a fascinating as well as disconcerting manner.

12. **ADS AND SALES.** H. N. Casson; McClurg, Chicago, 1911.

13. **ADVERTISING AS A BUSINESS FORCE.** Paul T. Cherington; Doubleday, Garden City, New York, 1913; 570 pp., illus. (Published for the Associated Advertising Clubs of the World, Indianapolis.)

Mr. Cherington, an instructor in Harvard University, has compiled

in this book a series of "experience records," as he calls it, showing the power of advertising. These articles appeared in *Printer's Ink*, *System*, *Advertising and Selling* and other professional and trade journals, and were chosen for this book because of their practical discussion of the problems arising among dealers in connection with the distribution of nationally advertised goods. Some of the articles deal with selling problems and the advertiser, the distribution system, advertising and the consumer, trade-mark problems, price maintenance and advertising agencies.

14. **THE FIRST ADVERTISING BOOK.** P. T. Cherington; Associated Advertising Clubs of the World, Indianapolis, 1916; 604 pp.

This work presents in a form for convenient reference those articles, addresses and other productions on advertising which appeared during the year 1915, and which are regarded as the most important contributions to that year's advertising history. Most of them are clipped from *Advertising and Selling*, *Inland Printer*, *Printer's Ink* and other magazines dealing with advertising.

15. **PROF. HUGO SHAKENUTTS.** Fred H. Cook; Drury Printing Co., Dayton, Ohio, 1918; 127 pp., illus.

This is a parody on advertising. "Prof. Hugo Shakenutts" is described as a "white-handed pink-fingered gent."

16. **ADVERTISING PRINCIPLES.** Herbert F. de Bower; Hamilton Institute, New York, 1919; illus. (Vol. 6 of *Modern Business*, "a series of texts prepared as part of the modern business course and service at the Alexander Hamilton Institute.")

A great number of reproductions of successful advertisements are used in this book as examples of good and bad copy. The book is of interest to any type of advertising worker, but is particularly valuable to the writer of advertising copy as it goes into detail in explaining the value of different copy with regard to its appeals, whether to the senses or to the reason.

17. **AT THE SIGN OF THE DOLLAR AND OTHER ESSAYS.** L. F. Deland; Harper's, New York, 1917.

18. **KEEPING A DOLLAR AT WORK.** T. A. de Weese; Evening Post, New York, 1916.

19. **THE PRINCIPLES OF PRACTICAL PUBLICITY.** Truman de Weese; Jacobs, Philadelphia, 1907; 250 pp., illus.

This is a treatise on the art of advertising. The author dedicates

the book to the producers of the world. The discussion is on the commercial value and uses of advertising, different ways of advertising what and in what mediums. Illustrations are page exhibits of successful advertisements followed by paragraphs indicating the value of each advertisement.

20. **A PLAN TO CONDUCT A NEWSPAPER.** F. J. Finley; New York, 1890; 11 pp.

A suggestion as to how to secure advertising sufficient to cover the expenses of conducting a newspaper, pamphlet, book, program or anything which may be used as an advertising medium is outlined in this article.

21. **ADVERTISING CLINIC.** Leon Nelson Flint; Lawrence, Kan., 1918; 10 pp.

The "Advertising Clinic" was read before the Kansas Editorial Association at Wichita, and was printed in the Advertising News. It contains a diagnosis and treatment for "lame, blind, dyspeptic, lying, crazy and dead ads."

22. **ONE HUNDRED ADVERTISING TALKS.** William C. Freeman; Winthrop, New York, 1912; 230 pp. (Selected and arranged by George French.)

These one hundred advertising talks by a successful advertising man are written in a simple, direct style. There is much of value in the suggestions made by Mr. Freeman.

23. **ADVERTISING—THE SOCIAL AND ECONOMIC PROBLEM.** George French; Ronald, New York, 1915; 258 pp.

Some of the ideas discussed in this book have to do with the principles and methods used in advertising, the scientific side of the business, who pays the cost of advertising, misleading copy, ethics of advertisements, social effects, efficient advertising, how the people take it, the need of research, present-day mediums, mediums of the future, the agents and "Truth in Advertising."

24. **THE ART AND SCIENCE OF ADVERTISING.** George French; Sherman, Boston, 1909; 300 pp., illus.

Analytical essays on fundamentals of advertising are gathered together in this book in an orderly fashion by an authority in the advertising field. The subjects he discusses include the profession of advertising, science and psychology in advertising, moral and esthetic elements, art and optics and advertising. The illustrations are samples of advertisements and specimens of fancy printing, a few in color.

25. **HOW TO ADVERTISE.** George French; Doubleday, Garden City, New York, 1917; 279 pp., illus. (For the Associated Advertising Clubs of the World.)

Valuable and practical information is compiled in this book by George French. He shows how to build advertisements that get results by different means of appeal. Every phase of the question is illustrated by specific examples.

26. **ADVERTISING: A STUDY OF MODERN BUSINESS POWER.** G. W. Goodall; Constable, London, 1914; 100 pp. (Introduction by Sidney Webb.)

The London School of Economics undertook the publication of this volume; hence it is a thorough discussion of the economic value of advertising in the British field. Who gets the money, who spends it, who sees to the spending, why we spend money and similar questions are taken up and discussed. A short list of books of value to advertisers is given in the appendix.

27. **ADVERTISING AND PROGRESS.** E. S. Hale and John Hart; Review of Reviews, London, 1914; 270 pp., illus.

That advertising is of economic value as a means of stimulating trade is the theme of the defense written by Mr. Hale, following a challenge laid down by Mr. Hart in the first part of the book. Mr. Hale's discussion is critical, impartial, and filled with illustrations. Charts, diagrams and tables of incomes of British men of business are employed to prove his point, and he is quite successful. One chapter discusses the time-worn question of who pays for advertising in a way which should interest the skeptic.

28. **THE ADVERTISER'S HANDBOOK.** S. Roland Hall; International Textbook, Scranton, Pa., 1910; 413 pp., illus.

This little handbook covers plans, typography, illustrations, mediums, management and other details of advertising practice. It is full of information connected with the practical side of the profession, all packed into the small pages in small type. Lists of advertising terms are included. The illustrations depict advertisements, engravings and diagrams.

29. **NEWSPAPER ADVERTISING.** G. H. E. Hawkins; Advertisers' Publishing Co., Chicago, 1914; 120 pp., illus.

This is a series of talks on the value and use of the newspaper as an advertising medium. Many ready-made advertisements, headings and catch-phrases for every line of retail business are given, and also re-

productions of over one thousand actual advertisements and fifty-eight full-page newspaper insert reproductions of present-day advertisements, with comments on the good and bad features.

30. **ADVERTISING AND SELLING.** Harry L. Hollingworth; Appleton, New York, 1913; 300 pp., illus. (Published for the Advertising Men's League of New York City, Inc.)

The psychology of advertising has become year by year of more value to the practical advertiser. This book may be classed as a text dealing with the relative merit of advertisements which have acknowledged the value of psychological appeal and those which have not. The illustrations are examples of good and bad advertisements, diagrams and tables.

31. **PROFITABLE HINTS IN NEWSPAPER ADVERTISING.** Arthur Howard Hutchinson; Seattle (?), Wash., 1902; 86 pp., illus.

This is a text book on advertising for professional advertisers, and dealers who do their own advertising.

32. **LIBRARY OF ADVERTISING.** Axel Petrus Johnson, compiler and editor; Cree, Chicago, 1911; 6 vol., illus.

There are six volumes in this library for advertisers. Volume one contains the fundamental principles of advertising, and advertising mediums; volume two, reaching the public, trademarks, agencies, system, type, out-door advertising and so forth; volume three, department store and retail advertising; volume four, show-window display and specialty advertising; volume five, advertising different lines of business; volume six, methods of selling advertising and advertising goods.

33. **ADVERTISING AND OTHER ADDRESSES.** F. B. James; Stewart & Kidd, Cincinnati, Ohio, 1907.

34. **HANDBOOK OF ADVERTISING.** Christopher Jones; Pitman, London, 1913.

This is a manual for those who wish to become acquainted with the principles and practice of advertising.

35. **THE CLOCK THAT HAD NO HANDS.** Herbert Kaufman; Doran, New York, and Hodder, London, 1913; 116 pp.

"The Clock That Had No Hands" is just one of twenty essays on advertising. They are cleverly written and should be of entertainment as well as of value to the practical advertiser.

36. **EXPERIMENTS ON ATTENTION AND MEMORY.** J. M. Levy; the University, Berkeley, Cal., 1916. (Published in *Psychology*, Vol. 2, No. 2, University Press.)

These experiments on attention and memory were made particularly to learn the psychology of advertising.

37. **EIGHT IDEAS ON ADVERTISING.** W. A. Lewis; Baltimore, Md., 1892; 29 pp.

38. **CONCERNING A LITERATURE WHICH COMPELS ACTION.** Lord and Thomas, Chicago, 1911.

This book was published in the interest of advertising as a profession.

39. **LECTURES ON ADVERTISING.** J. L. Mahin; the author, New York, 1912.

40. **ADVERTISING CAMPAIGNS.** Mac Martin; Alexander Hamilton Institute, New York, 1919; 334 pp. (Vol. 13 of "Modern Business.")

The whole problem of advertising from the point of view of the man who has something to sell is treated in this book. Newspaper advertising is considered only as a comparative medium for reaching the public. The book is written in textbook form, with questions at the end of each chapter.

41. **JOURNAL CITY.** New York Evening Journal; the Journal, New York, 1916.

In this small book is compiled a number of interesting facts for the advertisers who use newspapers as a medium.

42. **ADVERTISING AND SELLING PRACTICE.** J. B. Opdycke; Shaw, Chicago, 1918; 206 pp., illus.

Mr. Opdycke in this volume of the Shaw Business Series lists the general principles of advertising which every advertiser should know. Behind the best ways to sell, whether by forceful copy or in a man-to-man interview, are simple A B C rules. This book shows what these rules are and how to train yourself to use them; in other words, how to write copy with "punch" in it, and how to frame a selling talk for any sort of a proposition. At the end of each chapter are sets of questions and suggestions which, if systematically studied, would help considerably every advertiser.

43. **HOW TO TEACH ADVERTISING AND SELLING.** John B. Opdycke; Shaw Chicago, 1919; 22 pp. (Supplement to "Advertising and Selling.")

A practical syllabus for the use of the instructor of advertising or selling, is contained in this small pamphlet.

44. **A VITAL NEED OF THE TIMES.** Felix Orman; the author, Astor Trust Bldg., New York, 1918; 149 pp. (With an introduction by William C. D'Arcy, president of the Associated Advertising Clubs of the World.)

This is a symposium of views and comments, expressed by leaders, of American economic thought, and a collection of letters to the author having to do with advertising, the vital need of the times. Mr. Orman is the head of an advertising agency.

45. **BRASS TACKS OF ADVERTISING.** A. F. Osborn; Buffalo Advertising Club, Buffalo, New York; 1915.
46. **ADVERTISEMENT WRITING, THEORETICAL AND PRACTICAL.** E. T. Page; Publicity Publishing Co., Chicago, 1916.
47. **PRACTICAL ADVERTISER.** G. H. Powell; the author, 11 East Twenty-fourth street, New York, 1905.
48. **TEN TALKS ON MODERN ADVERTISING.** George Henry Powell; Springfield, Mass., 1893; 66 pp., illus.
49. **ADVERTISING.** J. O. Powers; American Academy, New York, 1903.
50. **ADVERTISING MANUAL.** W. K. Pratt; American Artisan, Chicago, 1909.
51. **FORTY YEARS AN ADVERTISING AGENT: 1865-1905.** George P. Rowell; Printer's Ink, New York, 1906; 500 pp., illus.

The author of this book is the founder of the George P. Rowell & Co., Advertising Agency, Rowell's American Newspaper Directory and Printer's Ink magazine. In these fifty-two essays he recounts the story of his forty years in the field of advertising. These articles were originally published serially in Printer's Ink. Because Mr. Rowell has been successful, these essays are doubly valuable. It is the story of how one gets to the top of the advertising ladder.

52. **PROFITABLE ADVERTISING, OR MAKING ADVERTISING PAY.** Manning J. Rubin; Hannis Jordan, New York, 1918; 89 pp.

This is a clever dissertation on advertising, covering the field of advertising in house organs, writing of advertisements, newspaper advertising and "hints" to advertisers. The latter part contains much valuable information in short terse form; such as, "Make your advertisement a spectroscope, not a magnifying glass." The Bible is referred to as a place where to learn how to sell goods. The author takes Eve and the serpent as a good example of clever advertising.

"The Evil One," the book reads, "is desirous of getting the soul of the woman. He opens his advertising campaign with a heading that interests Eve immensely and on which the rest of his appeal is based, and logically follows; he notes the doubt and latent desire in the woman's mind; he continues directly with the selling argument and induces Eve, finally, to buy his product. He gets what he goes after."

53. **ADVERTISING METHODS AND MEDIUMS.** T. H. Russell; Whitman Publishing Co., Chicago, 1916. (Mr. Russell was assisted by a corps of advertising experts.)

54. **COMMERCIAL ADVERTISING.** Thomas Russell; Putnam's, New York. This book contains six lectures delivered at the London School of Economics and Political Science.

55. **ADVERTISE!** E. Sampson; Heath, New York, 1918; 247 pp., illus.

A vigorous, hysterically urgent book is this, showing the imperative necessity of advertising for success in any form of business. Some of the ideas discussed are the acid test of advertising, strategy, laying out a newspaper advertisement, designing the layout, writing the headlines, wording the copy, putting in the ginger, local color in advertisements and the "eye" in advertising.

The author gives ten commandments which she warrants are infallible: Be human, be interesting, be easy to understand; be easy to read; be humorous when you can; be unusual; be unexpected; be tempting; be subtle; be positive. Suggestions for further study are appended to each chapter.

56. **A HISTORY OF ADVERTISING FROM THE EARLIEST TIMES.** Henry Sampson; Chatto, London, 1874; 616 pp., illus.

This ponderous volume is quaint and interesting in its anecdotes, curious specimens and biographical notes. It was written in the days of Dickens' novels, and is very leisurely in its style. Nevertheless, the student of advertising, or the man making a research into the subject

would find the discussions of the swindles and hoaxes perpetrated by advertisements, the matrimonial advertisements, the description of hand-bills, posters and so forth exceedingly valuable. The frontispiece is a colored insert of a poster advertisement in 1874, the time of the publication of this book.

57. **THE PSYCHOLOGY OF ADVERTISING.** Walter Dill Scott; Maynard, Boston, 1908; 270 pp., illus.

No book could be better for the writer of advertisement copy than one which tells him what is good or what is bad about copy. Mr. Scott, in this analytical study of the psychology of advertising, undertakes to explain why certain advertisements are good and others get no results. The book discusses the psychology not only of content, but also of make-up and mechanical construction. Current advertising campaigns are used to illustrate the points advanced in the discussion.

58. **THE THEORY OF ADVERTISING.** Walter Dill Scott; Maynard, Boston, 1903; 250 pp., illus.

Long ago, men who succeeded in advertising realized the value of psychology in the writing of copy that sells things. Mr. Scott's book on the theory of advertising deals largely with this phase of the business of selling. He analyzes the value of suggestions, of direct commands, of the return coupon, the effect of type sizes and discusses the relative merit of all. The book is clearly and simply written and should be valuable to advertisers.

59. **ADVERTISING.** Shaw, Chicago, 1914; 216 pp., illus. (Vol. 6, Library of Business Practice.)

Selling points, copy writing, how to plan campaigns and judge mediums, tests, layouts, records and systems are some of the large divisions into which a number of articles by different advertising experts are classified in this book. More specific subjects about which some of these articles are written are as follows:

What makes men buy; when to use newspaper space; advertising you pay for and waste; the code of an efficient copy department; getting out a house organ by schedule. A short editorial precedes every group of articles. This is a "gold mine of information," which contains, in addition, specimen advertisements and charts of concise information.

60. **PRINCIPLES OF ADVERTISING.** P. J. Sodergren; the University, Iowa City, Iowa

The principles of advertising compiled in this book were secured through a psychological investigation of Iowa newspapers.

61. **ADVERTISING.** Daniel Starch; Scott, Chicago, 1914.

The elementary principles of advertising are outlined in this general introduction to the field of advertising. Practical problems are discussed and actual experiences in advertising are quoted. This book gives the beginner an idea of the problems to be solved and indicates the lines upon which the study of advertising should be conducted.

62. **PRINCIPLES OF ADVERTISING.** Daniel Starch; the University Co., Madison, Wis., 1910; 67 pp.

A systematic syllabus of the fundamental principles of advertising is contained in this small pamphlet published by the University of Wisconsin. The book is divided into two parts: securing attention, and securing results. The laws of successful advertising, insofar as it was possible to state them, are arranged in related order, with references indicated for fuller explanation. This is a systematic method of getting at and correlating assorted information on the subject of advertising.

63. **THE RELATIVE MERIT OF ADVERTISEMENTS.** Edward K. Strong, Jr.; Science Press, New York, 1911; 81 pp., illus.

The relative merit of advertisements is discovered in this book by means of a psychological and statistical study of the effect of certain current advertisements on the minds of different groups, or classes, of people. The results of the study are tabulated. The facts thus made available are valuable to the writer of advertising copy. The illustrations are of advertisements.

64. **WHAT AN ADVERTISER SHOULD KNOW.** Henry C. Taylor; Browne, Chicago, 1914; 100 pp., illus.

A handbook for everyone who advertises is the subtitle of this book. The volume contains a discussion of the proper uses of publicity under the headings of general construction of advertisements, what an advertiser should know about printing, advertising mediums, house organs and catalog advertising.

65. **ADVERTISING IS NON-ESSENTIAL.** TAX IT! Julian R. Tinkham; Upper Montclair, New Jersey, 1918; 61 pp.

This pamphlet contains a record of the series of cards which appeared in the New York Evening Post calling attention to the economic loss involved in competitive advertising, and the patent absurdity of trying to increase the consumption of food and other essentials. These cards were written as a war measure with the express purpose of correcting America's "unpardonable fault of wastefulness and extravagance."

66. **ADVERTISING: ITS PRINCIPLES AND PRACTICE.** Tipper, Hotchkiss and Parsons; Ronald, New York, 1915; 575 pp.

An explanation of the economic, psychological, literary, and artistic factors in advertising is contained in this book; also their application to the construction of the individual advertisement. It covers the principles of market analysis, copy writing, layout and display, use of colors, the important points of agency work and other topics, being a comprehensive textbook.

67. **THE PRINCIPLES AND PRACTICE OF ADVERTISING.** G. B. Wadsworth; the author, 1913; 325 pp.

This book endeavors to define the principles of advertising and to show how they work out in actual practice. Each chapter is followed by a set of questions covering the important points in the text. Samples of advertisements are used as illustrations.

68. **SELLING FORCES.** R. J. Walsh; Curtis, Philadelphia, 1913.

69. **THEORY AND PRACTICE OF ADVERTISING.** G. W. Wogenseller; the author, Middleburg, Pa.

Additional Readings.

FORTY YEARS OF ADVERTISING. N. W. Ayer & Son, 1909.

COMMERCIALISM AND JOURNALISM. Hamilton Holt; Houghton, 1909.

SUCCESSFUL ADVERTISING: HOW TO ACCOMPLISH IT. J. A. MacDonald; Progress Co., 1902.

WRITING ADVERTISING COPY

Chapter 10.

Some one once called advertising a literature which compels action. The use of the term literature signifies the finished product of a trained pen.

Writing of advertisements is a fine art. The man who writes the copy has to say a certain thing, in a certain space, in such a way that it will interest the reader, stay in his mind, and eventually compel him to purchase the article which the author wishes to sell. This signifies brevity, attractiveness and force, all requisites of good literature.

He must not only be able to say something and say it well, but he must know the mechanical construction of the advertisement. Symmetry, artistic arrangement, necessity for white space and many other factors are necessary. Even well-written copy arranged poorly can sell nothing.

So to the man who is anxious to be a good copy writer the following books are submitted, because they are full of suggestions as to contents and arrangements of advertisements.

1. **ADVERTISING CONSTRUCTION, SIMPLIFIED.** Albert Garner Chaney; Johnston Printing & Advertising Co., Dallas, Tex., 1912; 42 pp.
2. **SELLING BY THE WRITTEN WORD.** The Dando Co., Philadelphia, 1918; 139 pp.
3. **THE TYPOGRAPHY OF ADVERTISEMENTS THAT PAY.** Gilbert P. Farrar; Appleton, New York.
4. **WRITING AN ADVERTISEMENT.** S. Roland Hall; Houghton, New York, 1915; 217 pp., illus.

This book deals exclusively and thoroughly with the subject of writing copy for advertisements. It is written in a stimulating, non-technical style that makes for easy reading. It is full of business-getting ideas, and has many reproductions of actual advertisements that have been successful. Some of the subjects discussed are as follows:

Importance of copy; study of article; inside and outside points of

view; the people; the conditions; the advertisement itself; signposts of advertisements; points of contact; pictures; imagination in advertising; style and strength of appeals; dressing the idea; the price and power of words; some ad-writing experiments; cumulative effects and tests.

5. **THE THEME IN ADVERTISING.** Martin Van Buren Kelley; The Caslon Press, Toledo, 1918; 55 pp., illus.

6. **PUSHING YOUR BUSINESS.** T. D. MacGregor; Banker's, New York, 1913; 202 pp.

This book deals with the principles of financial advertising in newspapers. It gives lists of ideas around which to construct advertisements, and shows by examples of actual advertisements how such ideas can be worked out. The suggestions cover the advertising of banks, trust companies, real estate and insurance companies.

7. **THE PRINCIPLES OF ADVERTISING ARRANGEMENT.** Frank A. Parsons; Prang, New York, 1912; 127 pp., illus. (For the Advertising Men's League of New York, Inc.)

A course of lectures by Professor Parsons before the Advertising Men's League of New York were collected and developed into this book on the fundamental principles of advertisement arrangement. The meaning and importance of advertising, the place of related shapes in advertisements, the significance of balance, movement as a vital factor, emphasis as applied in construction, use and abuse of decoration and ornament, the province and power of color, the selection and use of type and the typography of advertisements are some of the subjects discussed. A spectrum color-chart and value-scale designed by Professor Parsons is included in the book.

8. **HOW TO WRITE ADVERTISEMENTS THAT SELL.** Shaw, Chicago, 1912; 128 pp., illus.

Some of the chapters in this book cover the questions of how to plan every step in your campaign, using sales points, schemes and inducements; how to write and lay out copy; choosing prospect lists and mediums; tests and records that increase returns; how 146 advertisers plan and place their copy.

9. **MAKING TYPE WORK.** Benjamin Sherbow; Century, New York, 1916; 129 pp., illus.

The fundamental facts with regard to typographical arrangement are discussed in this non-technical work for use of advertising men as well as laymen. The study takes up typography from the objective

standpoint, discussing the use of print to command attention, how to make the copy easy to read and easier to understand. The book is written in an interesting, fluent style, and is illustrated.

10. **ADVERTISING; ITS PRINCIPLES, PRACTICE AND TECHNIQUE.** Daniel Starch; Scott, Chicago, 1914; 281 pp., illus.

The laws, rules and conditions governing modern advertising are presented in a systematic fashion in this book. Then there are discussions on such problems as the place of advertising in the business world, headlines, illustrations and ethics of advertising. A number of test tables and diagrams are included in the book, which also contains illustrations of good and bad advertisements and rearrangements of poor ones.

11. **THE CRAFT OF SILENT SALESMANSHIP—A GUIDE TO ADVERTISEMENT CONSTRUCTION.** C. Maxwell Tregurtha and J. W. Frings; Pitman, London; 98 pp, illus.

This little book is a clever analytical study of actual advertisements from which constructive facts, in regard to form and matter for copy, are deduced. It is illustrated with numerous reproductions of advertisements, followed by criticism of the good and bad points in regard to each. In short, the authors have limited themselves to a study of what an advertisement should do and how it should be done in order to attract, interest, create a desire and impel to action.

12. **TYPOGRAPHY OF ADVERTISEMENTS.** F. J. Trezise; Inland Printer, Chicago, 1912; 134 pp., illus.

"It is from the design, rather than the wording that the first impressions of an advertisement are gained." Realizing this fact and attempting to indicate the application of the principles governing design, the author has written this book. It is profusely illustrated with sample advertisements, both good and bad. It is of practical value to the advertisement copy writer.

13. **AN ADVERTISING MANUAL FOR PEOPLE WHO HAVE TO WRITE THEIR OWN ADVERTISEMENTS.** John R. Wheeler; J. D. McAra, printer, Calgary, Alberta, 1916; 35 pp.

THE SELLING OF ADVERTISEMENTS

Chapter 11.

Selling newspaper space on a large city daily is comparatively easy if the circulation of the paper is at all large. But the country daily has a more difficult time.

In the first place, many small town merchants have not been able to see the efficacy of advertising. They buy a few inches of space once a year and expect that to bring about glowing results. Failing in so doing, they lose faith in advertising, and refuse to spend, or waste money, as they put it, in buying space in the local papers.

The problem of the solicitor is much like that of a salesman confronted with a man-to-man interview. He must begin with a thought that will arouse the hearer to curiosity. He must then seek out his tendencies and desires, and finally convince him of the necessity of advertising. Of course he must understand the problem of the merchant, whether he be a grocer, dry goods merchant, or owner of a cafeteria.

The following books are filled with worth-while suggestions for the solicitor in selling space.

1. VALUE OF THE DAILY NEWSPAPER AS AN ADVERTISING MEDIUM. J. W. Adams.
2. RETAIL ADVERTISING AND THE NEWSPAPER. Joseph E. Chasnoff; the University, Columbia, Mo.; 47 pp., illus. (Journalism series, Vol. 1, No. 3.)
3. SELLING NEWSPAPER SPACE. Joseph E. Chasnoff; Ronald, New York, 1913; 133 pp., illus.

How to develop local advertising is the theme of this book, written by a former instructor in advertising in the School of Journalism of the University of Missouri. The contents of the book were first used in a series of lectures to small-town newspaper men and advertisers. Salesmanship that serves, making a medium, converting the retailer, helping the merchant, new business, and advertising for advertising are some of the subjects discussed.

4. **HOW TO GET THE WANT ADS.** Henry Doorly; Mangum Printing Co., Omaha, Neb., 1913; 87 pp.

How to develop want ads and how to handle them is the main purpose of this book. The story of how want ads were secured and developed by the Omaha World-Herald, and the system used to take care of them is included with some suggestions, accompanied by about five hundred advertisements used in advertising them.

5. **THINGS TO TELL THE MERCHANT.** Marco Morrow; the University, Lawrence, Kan. (Bulletin, Vol. 15, No. 7.)
6. **MIRTH, MISERY, MYSTERY OF "WANT" ADVERTISEMENTS.** John B. Norman; Saint Paris, Ohio, 1900; 28 pp.
7. **BUILDING NEWSPAPER ADVERTISING.** Jason Rogers; Harpers, New York, 1919; 550 pp., illus.

Selling the by-product of the newspaper, printed salesmanship, management and organization of the selling force and development of new lines of business are some of the subjects of discussion in this very helpful book.

8. **PRINCIPLES OF SUCCESSFUL CHURCH ADVERTISING.** Charles Stelzle; Revell, New York, 1908; 172 pp., illus.

BOOKS FOR CIRCULATION MANAGERS

Chapter 18.

Although it is generally conceded that it is advertising that pays for the publication of any paper, it is impossible to secure advertising unless the circulation of the paper is large enough to do the merchant who advertises some good.

Circulation may be built up naturally by soliciting subscribers from house to house, or by simply creating a demand for the paper through the quality and quantity of the news and editorials.

Circulation may also be increased by artificial means, such as by giving premiums for subscriptions, using coupons or by similar methods.

Which way is best to increase circulation cannot be judged. Many believe one way and many the other. Before deciding, perhaps the circulation manager ought to read some of the following books, which present both sides of the question.

1. **THE PREMIUM SYSTEM OF FORCING SALES.** Henry S. Bunting; Novelty News, Chicago, 1913; 175 pp.

The premium system of forcing sales has proved often insufficient and an unnatural way of stimulating buying. Time and again, however, newspapers which have used the premium system have boosted their circulation.

This book takes the attitude that "premium giving is easily the prince of business getters because it satisfies in the most direct and obvious way possible the inborn desire of the human heart to get something for nothing." It discusses the principles, laws and uses of the system. The person who believes in using premiums to get subscriptions should read this book to get new pointers; the person who does not may find the arguments interesting and informative.

2. **PRESS CIRCULATION SYSTEM.** Burton Ruggles Herring; the author, Chicago, 1915; 51 pp.
3. **SCIENTIFIC CIRCULATION MANAGEMENT FOR NEWSPAPERS.** William R. Scott; Ronald, New York, 1915.

This is a book of facts, figures and methods used by big organizations throughout the country to increase the circulation. Valuable suggestions as to forms for keeping circulation statistics and records are included in the volume.

ART IN THE NEWSPAPER

Chapter 13.

The place of art in the modern newspaper is indisputable. It is used in the advertising columns, as part of the news of the day, as editorial matter and as features.

The man who has talent in drawing and learns to make commercial use of it has his future practically assured. The great advertising agencies are ready to claim him, the art departments of the large city dailies are constantly in need of new men.

Commercial art is not difficult to learn. Some of the following books go into detail as to the training necessary.

1. **SOLVING ADVERTISING ART PROBLEMS.** Advertising Artists, Inc., New York, 1919; 111 pp., illus.

This practical little book is printed handsomely and would make a charming gift for the man or woman interested in advertising art problems. There are 250 reproductions of advertisements which have been unusually successful in helping the sale of a wide variety of merchandise. Explanatory remarks and comments follow each reproduction. The motto of the book is this:

"Artwork in advertising has but one duty; to sell something."

2. **ARTISTIC IDEAS FOR NEWSPAPER ADVERTISING.** Francis Doane; Boston, 1891; 36 pp., illus. (Printed on one side of leaf only.)
3. **TRICKS OF THE TRADES: INSTRUCTIONS IN DRAWING, LETTERING AND SIGN PAINTING.** Denton Freeburn; the author, Hicksville, Ohio,
4. **HOW YOU CAN BECOME A NEWSPAPER ARTIST.** Goodnow Studios, 1914; 52 pp. (Edward Samuel Goodnow, editor.)

This dissertation, profusely illustrated, is warranted to give the "inside facts about the earnings, methods and requirements of the newspaper artist and advertisement illustrator." Many hints and helps for the student of practical drawing, and suggestions for the artist, or would-be artist in a newspaper office in regard to making cartoons, covering assignments, preparing layouts, comics and advertisement drawings are contained in this book.

5. **A PRACTICAL HANDBOOK OF DRAWING.** Charles G. Harper; Chapman, London, and Lippincott, Philadelphia, 1901; 160 pp., illus.

Pictures drawn to be reproduced must conform to certain rules with regard to lines, form, and materials used. This handbook gives a practical explanation of things artists should know in order to have their illustrations reproduced in the best form possible. A number of illustrations by different artists, throughout the book, show the comparative results obtained by the several methods of reproduction now in use. Paper, pen, inks, styles and manner are all explained for the benefit of the prospective illustrator.

6. **THE SCIENCE AND ART OF ADVERTISING.** Theodore Harris; S. Ward Co., Boston, 1888; 17 pp.

7. **THE PICTORIAL PRESS: ITS ORIGIN AND PROGRESS.** Mason Jackson; Hurst, London, 1884; 350 pp., illus.

British newspaper illustration is covered in this history of the pictorial press. Some of the chapters deal chronologically with the field of the pictorial press, others discuss the production of the illustrated paper and others the difficulty of being a war-sketch artist on the battle front. One hundred and fifty illustrations taken from newspapers are reproduced.

8. **CARICATURE AND OTHER COMIC ART.** James Parton; Harpers, New York, 1878; 350 pp., illus.

This is a comprehensive history of the art of caricature from the earliest times to the date of publication of this book, 1878. Roman, Greek and Egyptian art are discussed as are the primitive and modern art of other countries. There are 203 illustrations.

9. **MODERN ILLUSTRATION.** Joseph Pennell; Bell, London, 1893; 150 pp., illus.

"Modern Illustration" is the study of contemporary art as used in connection with the press by a famous etcher. One hundred and seventy-one illustrations are used in the volume, on which the author bases his reviews and criticisms. This book is written mainly for the use of students.

10. **ABRAHAM LINCOLN AND THE LONDON PUNCH.** William S. Walsh, editor; Moffat, New York; 113 pp., illus.

This is a historical collection of cartoons, comments and poems published in the London Charivari during the American Civil War. The book shows how the British illustrated paper made fun of Lincoln and

its change of attitude after his death. In the end the book pictures Lincoln as a man abused, not as a superman. Some of the cartoons of Lincoln are used for illustration.

11. **CARTOONS AND CARICATURES.** Eugene Zimmerman ("Zim"); Correspondence Institute of America, Scranton, Pa., 1910; 96 pp., illus.

The artist's subtitle is "Making the World Laugh." In the neat little book, filled with funny pictures, considerable advice is inserted of value to beginners in the field of illustration.

Additional Readings.

POLITICAL CARICATURES. F. C. Gould; Longmans, 1906; 3 vol.

SONGS OF THE G. O. P. P. C. Johnson; Neale, 1900.

BIRD CENTER CARTOONS. J. T. McCutcheon; McClurg, 1904.

THE HOUSE ORGAN

Chapter 14.

The house organ, contrary to the expectation of the uninitiated, is not a music box standing in the parlor of a grandmother's home, but a newspaper or magazine published by an establishment for the benefit and interest of its employes and patrons.

House organs, as a rule, are very artistic insofar as mechanical make-up is concerned. The staff is usually composed of the best of talent; consequently, in content as well as in general appearance, they vie with any standard national magazine, except in scope of interest.

The purpose of the house organ is to acquaint the members of the concern with all parts of the establishment. In consequence it often brings about an esprit de corps which makes for loyalty, better work and, in the end, better products.

The editor of the house organ must know everything about the goods produced by the house. And in addition he must know all the people who work therein in order to know what will interest them most and how to write it so that it will be of double interest.

The following list of books contains some unusually good suggestions as to publication of house organs, but that of Robert E. Ramsay exhausts the subject more thoroughly than the other books.

1. BUILDING YOUR BUSINESS BY MAIL. W. G. Clifford; Business Research Publishing Co., Chicago, 1914. (Chapter on "How to Issue a House Organ.")
2. KNOWLEDGE. Dando Co., Philadelphia, 1918; 140 pp.

The house organ is the chief subject of discussion in this book published by the Dando company for use of its employes. It is an attractively decorated little book with chapter headings and initial letters in colored type. Rather than telling what the house organ is or should be, the discussion centers about what a house organ may accomplish.

3. **EFFECTIVE HOUSE ORGANS.** Robert E. Ramsay; Appleton, New York, 1920; 361 pp., illus.

Mr. Ramsay, former editor of Advertising and Selling, covers the entire subject of house organs in this book. He lays down the underlying principles of editing and publishing house organ of all classes; shows by examples how these principles are applied in the publication of existing house organs; and gives specific rules for editing and publishing, from the preparation of copy to the typography and press work. He discusses in a practical way everything from the editorial work, typography, illustration and make-up to all the mechanical details.

4. **MAKING THE HOUSE ORGAN PAY.** H. H. Rosenberg; Kenfield Leach Co., Chicago, 1916; 16 pp.

5. **THE HOUSE ORGAN: HOW TO MAKE IT PRODUCE RESULTS.** G. F. Wilson; Washington Park, Milwaukee, Wis., 200 pp., illus.

This book is intended primarily as a guide for the man who is yet to edit his first house organ and for the firm that is still to issue its first publication. It is also intended as a reference book for those now actively engaged in publishing house organs. As a large part of this book is devoted to the mechanical features of the publication, it is doubly valuable.

FICTION ABOUT JOURNALISTS

Chapter 15.

The cub reporter's life is usually filled with more adventures and thrills than ever enters the life of other young business men and women; so, naturally, he has attained a place in the fiction of the world and we scan the almost impossible tales with a feeling that they might have been, even if they are not true.

Men and women who are outstanding in literary circles have written about the life of newspaper men. Richard Harding Davis, Booth Tarkington, William Dean Howells, O. Henry, Alice Hegan Rice and many others are counted in this group.

There is something so appealing about stories of newspaper men to journalists that even the most wretchedly written novels are read with avidity. This does not imply, of course, that the novels in the following list are in the latter class. Some of them are not only interesting but very well done.

No attempt has been made here to give a discussion of each novel. The plots as a whole are subordinated to the atmosphere or to the characters in the stories.

1. ALL ROADS LEAD TO CALVARY. J. K. Jerome.
2. BREAD LINE. Alfred Bigelow Paine.
3. CLARION. S. H. Adams.
4. COMMON CAUSE. S. H. Adams.
5. GALLEGHER. Richard Harding Davis.
6. GENTLEMAN OF INDIANA. Booth Tarkington.
7. GREAT GOD SUCCESS. D. G. Phillips.
8. GREAT SCOOP. M. E. Seawell.
9. GUTHRIE OF THE TIMES. J. A. Altsheler.
10. JENNIE BAXTER, JOURNALIST. R. Barr.
11. LARRY DEXTER, REPORTER. H. R. Garis

12. MR. OPP. Alice Hegan Rice.
13. MODERN INSTANCE. William Dean Howells.
14. NEWSPAPER GIRL. C. N. Williamson.
15. NEWSPAPER STORY (in WHIRLIGIGS). O. Henry.
16. ON SPECIAL ASSIGNMENT. S. T. Clover.
17. ROUTLEDGE RIDES ALONE. J. L. Comfort.
18. STOLEN NEWSPAPER STORY. J. L. Williams.
19. STREET OF ADVENTURE. Philip Gibbs.
20. THIRTY. H. V. O'Brien.
21. AN UNCONSCIOUS CRUSADER. Sidney Williams
22. WHISPERS. Louis Dodge.
23. YOUNG REPORTER. W. Drysdale.

REFERENCE BOOKS FOR NEWSPAPER OFFICES

Chapter 16.

So far as the actual getting out of a paper is concerned, it is more necessary, in a newspaper office, to have reference books than any number of books telling how to do things in journalism or how things have been done.

In the first place, all names must be verified. Whether the paper takes a pony wire service or the full leased-wire report, every name must be spelled right, and prefixed or suffixed with the right title. The only way that this may really be done is by having such books as the Congressional Directory, the Who's Who series and other compilations of biographies in the library.

Names of towns and cities are almost as important as names of people and should be verified in case of any doubt. For this purpose the library should be equipped with up-to-date atlases of the world, gazetteers or world almanacs.

For information concerning those who live in the same community as that in which the newspaper is published, telephone and city directories should be provided, so that if anyone suddenly breaks into notoriety or fame his correct name and address may be found at a moment's notice.

And then, above all things, a newspaper office should have a dictionary. It should have one not only in the library, but in every department and in every room, because the most unpardonable thing, outside of misspelling a person's name is misspelling a common English word in the columns of the paper.

ANNUALS

1. **THE AMERICAN YEARBOOK.** S. N. D. North, editor; Appleton, New York; about 850 pp. (A record of events and progress.)
2. **THE ANNUAL REGISTER.** Longmans, London; about 650 pp. (A review of public events at home and abroad.)

3. **THE CANADIAN YEARBOOK.** J. de L. Tache; Ottawa; about 650 pp. (Published by the Canadian minister of trade and commerce every year.)
4. **CANADIAN ANNUAL REVIEW OF PUBLICATIONS.** J. Castell Hopkins; Annual Review Publishing Co., Toronto; about 800 pp., illus.
5. **INFORMATION ANNUAL.** R. R. Bowker Co., New York.
6. **THE NEW CENTURY BOOK OF FACTS.** Carroll D. Wright, editor; King-Richardson Co., Springfield, Mass., about 1,100 pp., illus. (A handbook of ready reference, embracing language, history, government, law, commerce, economics, useful arts, science, literature, fine arts, education and ethics.)
7. **NEW INTERNATIONAL YEARBOOK.** Dodd, Mead & Co., New York.
8. **THE STATESMAN'S YEARBOOK.** J. Scott Keltie and M. Epstein, editors; Macmillan, New York; about 1,500 pp., illus. (Statistical and historical annual of the states of the world.)
9. **THE WORLD ALMANAC AND ENCYCLOPEDIA.** Press Publishing Co. (New York World), New York; about 900 pp.
10. **YEARBOOK OF THE INTERNATIONAL PRESS UNION.** International Press Union, Washington, D. C.

Additional Annuals

- BROOKLYN DAILY EAGLE ALMANAC.** Brooklyn Daily Eagle.
- CANADIAN ALMANAC.** Copp, Clark Co.
- CHICAGO DAILY NEWS ALMANAC AND YEARBOOK.** Chicago Daily News.
- SPAULDING'S OFFICIAL ATHLETIC ALMANAC OF AMERICAN SPORTS.** American Sports Publishing Co.

ATLASES AND GAZETTEERS

1. **AMERICAN STANDARD ATLAS OF THE WORLD.** Walter, 1910.
2. **ATLAS OF COMMERCIAL GEOGRAPHY.** J. G. Bartholemew, Putnam's.

3. ATLAS OF THE WORLD. G. F. Cram; Cram Publishing Co.
4. ATLAS OF THE WORLD'S COMMERCE. G. F. Cram; Cram Publishing Co.
5. CENTURY'S ATLAS OF THE WORLD. B. E. Smith, editor; Century, New York, 1911.
6. CHAMBERS CONCISE GAZETTEER OF THE WORLD. Lippincott, Philadelphia.
7. COMMERCIAL ATLAS OF AMERICA. Rand, McNally & Co.
8. CRAM'S STANDARD AMERICAN RAILWAY SYSTEM ATLAS OF THE WORLD. G. F. Cram; Cram Publishing Co.
9. HANDY WORLD ATLAS AND GAZETTEER. J. G. Bartholemew; Warne.
10. IDEAL REFERENCE ATLAS OF THE WORLD. G. F. Cram; Cram Publishing Co.
11. LIPPINCOTT'S GAZETTEER. Angelo Heilprin and Louis Heilprin, editors; Lippincott, Philadelphia; about 2,000 pp. (A complete pronouncing gazetteer or geographical dictionary of the world, containing the most recent and authentic information respecting the countries, cities, towns, resorts, islands, rivers, mountains, seas, lakes, etc., in every portion of the globe.)
12. MODERN NEW CENSUS ATLAS OF THE WORLD. G. F. Cram; Cram Publishing Co., 1911.
13. NEW CONKLIN'S HANDY MANUAL OF USEFUL INFORMATION AND WORLD'S ATLAS. G. W. Conklin, Laird.
14. STATISTICAL ATLAS OF THE UNITED STATES. Superintendent of Documents, Washington, D. C.; about 600 pp., illus.
15. TWENTIETH CENTURY CITIZEN'S ATLAS OF THE WORLD. J. G. Bartholemew, Scribner's.
16. ATLAS OF THE WORLD. Rand, McNally & Co.

17. REFERENCE GUIDES THAT SHOULD BE KNOWN AND HOW TO USE THEM. F. M. Hopkins; Willard Co., 1919. (This pamphlet pertains to atlases, city directories and gazetteers.)
18. NEW INTERNATIONAL ATLAS OF THE WORLD. Caspar, 1917. (war edition.)

BIOGRAPHICAL DICTIONARIES AND ENCYCLOPEDIAS

1. A BRIEF HANDBOOK OF ENGLISH AUTHORS. Oscar F. Adams; Houghton, Boston, 1892; 175 pp. (Brief articles giving the authors, dates, occupations, opinions on various styles and lists of works.)
2. CANADIAN MEN AND WOMEN OF THE TIME. Henry J. Morgan, editor; William Briggs, Toronto; about 1,200 pp. (A handbook of Canadian biography of living characters.)
3. CYCLOPEDIA OF PAINTERS AND PAINTINGS. John D. Champlin, Jr., and Charles C. Perkins, editors; Scribner's, New York; illus. (with more than two thousand illustrations.)
4. A DICTIONARY OF AMERICAN AUTHORS. Oscar F. Adams; Houghton, Boston, 1904; 600 pp. (Gives dates of birth, occupations, lists of publications and names of publishers.)
5. DICTIONARY OF INDIAN BIOGRAPHY. C. E. Buckland; Swan Sonnenschein & Co., Ltd., London; about 500 pp. (This is India's Who's Who.)
6. DICTIONARY OF NATIONAL BIOGRAPHY. Leslie Stephen, editor; Macmillan, New York, 1885-1912; 72 vol., about 500 pp. each. (Contains biographies of British men and women.)
7. DICTIONARY OF THE NOTED NAMES OF FICTION. William A. Wheeler, Houghton, Boston, 1893; 400 pp. (Explanatory and pronouncing; including also familiar pseudonyms, surnames bestowed upon eminent men, and analogous popular appellations often referred to in literature and conversation.)

8. **FAMOUS WOMEN OF HISTORY.** William H. Browne; Arnold and Co., Philadelphia, 1895; 400 pp. (Containing nearly three thousand brief biographies and over one thousand pseudonyms.)
9. **A GALLERY OF ILLUSTRIOUS LITERARY CHARACTERS.** (1830-1838). Daniel Maclise; Chatto, London, 1873; 239 pp. (With a preface and copious notes, biographical, critical, bibliographical and generally illustrative.)
10. **GROVE'S DICTIONARY OF MUSIC AND MUSICIANS.** J. A. Fuller Maitland, editor; Macmillan, New York, 1904; 5 vol., about 800 pp. each, illus. (With many full-page illustrations.)
11. **LIVES OF THE MOST EMINENT PAINTERS.** Mrs. Jonathan Foster's translation from the Italian of Giorgio Vasari; Bell, London, 1885; 6 vol., about 500 pp. each. (Also lives of sculptors and architects with notes and illustrations chiefly selected from various commentators.)
12. **MEN AND WOMEN OF AMERICA.** L. R. Hamersly & Co., New York; about 1,600 pp., illus. (A biographical dictionary of contemporaries.)
13. **MEN OF AMERICA.** John W. Leonard, editor; L. R. Hamersly & Co., New York, 1908; 2,200 pp. (A biographical dictionary of contemporaries.)
14. **THE NATIONAL CYCLOPEDIA OF AMERICAN BIOGRAPHY.** James T. White & Co., New York, 1892-1906; 14 vol., about 500 pp. each, illus. (Being the history of the United States as illustrated in the lives of the founders, builders and defenders of the Republic, and of the men and women who are doing the work and molding the thought of the present time.)
15. **CYCLOPEDIA OF AMERICAN BIOGRAPHY.** Press Association, 17 Madison avenue, New York, 1918; 8 vol.

DICTIONARIES

1. **CENTURY DICTIONARY.** Century, New York; 12 vol.
2. **COMMON SENSE WORD BOOK.** 250 pp. (Every usable word in the English language is contained in this book, with from twelve to thirty synonyms.)

3. **COMPLETE DICTIONARY OF 100,000 SYNONYMS AND ANTONYMS.** Samuel Fallows; 512 pp. (Contains English synonyms and antonyms, Briticisms, Americanisms, colloquial phrases, prepositions used after certain words, prepositions discriminated, list of homonyms, homophonous words, classical quotations, law terms, maxims, striking proverbs, phrases, and colloquial phrases from the dead and principal living languages often found in English books, abbreviations and contractions.)
4. **CONCISE OXFORD DICTIONARY OF CURRENT ENGLISH.** H. W. Fowler and F. G. Fowler; Oxford University Press, American Branch, 1917; 1,064 pp. (Adapted from the Oxford Dictionary—has been termed a marvel of condensed scholarship.)
5. **THE DESK STANDARD DICTIONARY OF THE ENGLISH LANGUAGE.** James C. Fernald; Funk & Wagnalls, New York, 1919; 894 pp., 1,200 illustrations. (Abridged from the New Standard Dictionary.)
6. **DICTIONARY OF THE BIBLE.** James Hastings; Scribner's, New York, 1905; 5 vol., about 900 pp., illus. (Dealing with its language, literature and contents, including the biblical theology.)
7. **DICTIONARY OF ENGLISH SYNONYMS.** Richard Soule; 488 pp. (This work is designed as a practical guide to aptness and variety of phraseology.)
8. **DICTIONARY OF GRAMMAR.** James A. Hennessy; 152 pp. (Vest pocket volume.)
9. **ENGLISH SYNONYMS.** George Crabb; 856 pp.
10. **ENGLISH SYNONYMS AND ANTONYMS.** James C. Fernald; Funk & Wagnalls, New York, 1906; 500 pp. (With notes on the correct use of prepositions.)
11. **FRENCH-ENGLISH DICTIONARY.** Cassell; Funk & Wagnalls, New York.
12. **GERMAN-ENGLISH DICTIONARY.** K. Bruel; Funk & Wagnalls, New York.

13. **MURRAY'S NEW ENGLISH DICTIONARY.** James A. H. Murray, editor; Macmillan, New York. (The Oxford dictionary. A new dictionary on historical principles, founded mainly on materials collected by the Philological Society.)
14. **NEW STANDARD DICTIONARY OF THE ENGLISH LANGUAGE.** Funk & Wagnalls, New York, 1913; 2,800 pp., illus. (Compiled by more than 380 specialists with I. K. Funk in charge. This work has thirty-eight color plates and half-tone pages.)
15. **135,000 WORDS SPELLED AND PRONOUNCED.** John H. Bechtel; 670 pp. (In this book is recorded, in handy, compact style, the preferred form of spelling and pronunciation of nearly every word in the English language.)
16. **PUTNAM'S WORD-BOOK.** L. Fleming, editor; Putnam's, New York, 619 pp. (This book presents in the most convenient form for instant reference, the different words that can be used in giving expression to thoughts and to ideas.)
17. **A THESAURUS DICTIONARY OF THE ENGLISH LANGUAGE.** Francis A. March, editor; Historical Publishing Co., Philadelphia, 1903; 1,300. (Designed to suggest immediately any desired word to express exactly a given idea.)
18. **THESAURUS OF ENGLISH WORDS AND PHRASES.** Peter M. Roget; Thomas Y. Crowell & Co., New York, 1909; 700 pp. (To assist in literary composition.)
19. **SPANISH DICTIONARY.** Arturo Cuyas; Appleton, New York, 1916.
20. **STANDARD DICTIONARY.** Funk & Wagnalls, New York.
21. **WEBSTER'S NEW INTERNATIONAL DICTIONARY.** G. and C. Merriam Co., Springfield, Mass., 1910; 2 vol., about 1,300 pp. each, illus.

Additional Readings.

DICTIONARY OF AMERICANISMS. J. R. Bartlett; Little, Brown, Boston.

DICTIONARY OF AVIATION. R. M. Pierce; Baker.

DICTIONARY OF BIBLICAL WORDS AND PHRASES IN COMMON USE. Loizeaux.

- DICTIONARY OF DATES, BROUGHT DOWN TO PRESENT DAY. E. F. Smith; Dutton, New York.
- DICTIONARY OF DATES RELATING TO ALL AGES AND NATIONS. J. Haydyn; Putnam's.
- DICTIONARY OF INTERNATIONAL COMMERCIAL QUOTATIONS. J. Robertson; Oxford.

DIRECTORIES

1. **EVERY NEWSPAPER OFFICE** should have in it first of all a local business directory, a city directory and a telephone directory of the town. Then, in addition, it should have city or telephone directories of the near-by towns and cities, the large cities in the state, the largest cities in the nation, and perhaps directories of some of the foreign capitals.
2. **THE ADVERTISER'S A. B. C.** T. B. Brown, advertising agents, London.
3. **ADVERTISER'S DIRECTORY OF LEADING PUBLICATIONS.** Charles H. Fuller Co., Chicago and Buffalo; illus.
4. **THE ADVERTISER'S GUIDE-BOOK.** J. H. Bates, New York, quarterly. (Comprising an extended list of the newspapers valuable to advertisers published in the United States and territories, the Dominion of Canada and British colonies, arranged after a new method by counties, with the date of the establishment, time of issue and circulation of each; also separate list of the religious, agricultural and German newspapers.)
5. **THE ADVERTISER'S HAND-BOOK.** S. M. Pettengill & Co., newspaper advertising agents, New York. (Lists of newspapers and periodicals published in the United States and Canada;—devoted to the interests of newspaper advertisers.)
6. **THE ADVERTISER'S INDEX.** Coe, Wetherill & Co., newspaper advertising agents, Philadelphia, 1870; about 108 pp. (Containing information with particular reference to the importance of the Southern newspaper press, with a complete record of all the newspapers and periodicals in the Southern states.)

7. **AMERICAN NEWSPAPER ANNUAL AND DIRECTORY.** N. W. Ayer & Son, Philadelphia; about 1,200 pp., illus. (A catalog of American newspapers, description of every place in the United States and Canada where a newspaper is published, and lists of monthly and weekly publications of general circulation, religious and agricultural publications.)
8. **AYER & SON'S MANUAL FOR ADVERTISERS.** N. W. Ayer & Son, newspaper advertising agents, Philadelphia. (Lists of leading, daily weekly and monthly newspapers in the United States and Dominion of Canada, with information regarding circulation, and advertising rates.)
9. **BATTEN'S AGRICULTURAL DIRECTORY.** George Batten Co., advertising agents, New York. (A directory of the agricultural press of the United States and Canada, together with detailed reports of farm products and values by states and provinces.)
10. **CHECKLIST OF INDEXED PERIODICALS.** Alvan Whitcombe Clarke, compiler; Wilson, New York, 1917; 59 pp.
11. **CHESMAN, NELSON & Co's BRIEF MANUAL OF LEADING PERIODICALS IN THE UNITED STATES AND CANADA.** Nelson Chesman & Co., St. Louis (?), 1911; 96 pp. (Compiled for ready reference—includes advertising rates.)
12. **CITY ADVERTISER'S DIRECTORY AND RATE BOOK OF METROPOLITAN NEWSPAPERS.** M. Heimerdinger, New York, 1889; 102 pp., illus (With a few suggestive points on advertising.)
13. **COMPARATIVE ADVERTISING RATES IN LEADING NEWSPAPERS OF AMERICA.** Thomas Rees Co., Springfield, Ill., 1913.
14. **CONFIDENTIAL COST BOOK.** American Agents Association, New York and Cleveland. (Only latest issues in library should be kept on shelf.)
15. **THE DAUCHY Co.'s NEWSPAPER CATALOG.** Dauchy & Co., New York. (Published annually. A list of the newspapers and periodicals published in the United States and territories and Canada, with date of establishment, frequency or day of issue, politics, denomination, nationality or special character, etc.)

16. **DEMOCRATIC DAILY AND WEEKLY NEWSPAPERS IN THE UNITED STATES THAT USE PLATE MATTER.** American Press Association, Washington (?), 1916. (A complete and accurate list compiled by the American Press Association for the convenience of national and state publicity committees.)
17. **THE FOURTH ESTATE SPACE BUYERS' HANDBOOK.** The Fourth Estate, New York, semiannual. (Part one: A directory of the advertising agencies of the world; part two: A directory of the newspaper specials and their newspapers in the United States and Canada.)
18. **FULLER (Charles H.) COMPANY'S DIRECTORY OF LEADING PUBLICATIONS.** Charles H. Fuller Co., Chicago and Buffalo; illus. (Title varies.)
19. **HANDBOOK OF LEARNED SOCIETIES.** J. D. Thompson, editor; Carnegie Institute, Washington, 1908; 600 pp. (And handbook of institutions in America, classified geographically, giving name, address, history, purpose, membership and publications.)
20. **INDEPENDENT DAILY AND WEEKLY NEWSPAPERS OF THE UNITED STATES THAT USE PLATE MATTER.** American Press Association, Washington, 1916; 24 pp. (A complete and accurate list compiled by the American Press Association for the convenience of national and state publicity committees.)
21. **THE INTERNATIONAL DIRECTORY OF BOOKSELLERS.** James Clegg, editor; Dodd and Livingston, New York, 1914; 650 pp. (And bibliophile's manual, including lists of the public libraries of the world, publishers, book collectors, literary and scientific societies, universities and colleges, also a select bibliography of bibliographies.)
22. **LORD AND THOMAS' POCKET DIRECTORY OF THE AMERICAN PRESS.** Lord & Thomas, Chicago, annual. (A complete list of newspapers, magazines, farm journals and other periodicals published in the United States, Canada, Porto Rico, Hawaiian and Philippine Islands.)
23. **LUCE'S DIRECTORY OF DAILY NEWSPAPERS.** Luce's Bureau, New York and Boston. (Arranged to aid especially in the placing of advertisements.)

24. **THE MAHIN ADVERTISING DATA BOOK.** Mahin Advertising Co., Chicago. (A list of the representative publications, their circulation, rates, etc.; population, street car and bill-posting facilities of the important cities and towns in the United States and Canada, with other important and authoritative data on advertising and selling problems.)
25. **MAGAZINES OF A MARKET-METROPOLIS.** Herbert Easton Fleming; The University of Chicago Press, Chicago, 1906. (Being a history of the literary periodicals and literary interests of Chicago.)
26. **MANNING'S (John) NEW YORK PRESS DICTIONARY AND ADVERTISER'S HAND-BOOK.** J. Manning, New York. (A classified and concise guide to the metropolitan press, containing a complete list of the daily, weekly, and other newspapers; a list of all the magazines, reviews, and periodical publications, and a dictionary of each interest, profession, trade, religious denomination, science, etc., represented in the New York press; also a list of leading publications issued elsewhere in the United States.)
27. **NEWSPAPER AND MAGAZINE DIRECTORY.** H. W. Kastor & Sons' Advertising Co., Chicago and St. Louis.
28. **NEWSPAPER PRESS DIRECTORY AND ADVERTISER'S GUIDE.** C. Mitchell and Co., Ltd., London, annual; about 450 pp., illus. (Contains full particulars of every publication in the British Isles, a newspaper map of the United Kingdom, lists of continental, American, Indian and other colonial papers and a directory of class papers and periodicals.)
29. **NEWSPAPERS WORTH COUNTING. (INCLUDING, DOUBTLESS, SOME THAT ARE NOT).** George P. Rowell; Printers' Ink Publishing Co., New York, 1906. (Comprising the star galaxy, the gold-mark papers, the roll of honor and all that print 1,000 copies regularly [or ever thought they did] according to the ratings assigned in the latest edition of Rowell's American Newspaper Directory.)
30. **OFFICIAL CONGRESSIONAL DIRECTORY.** Superintendent of Documents, Washington; about 450 pp., illus. (Issued at each session of Congress;—contains biographies of all congressional personages in Washington, committees, residences and related information.)

31. **PETTENGILL'S NEWSPAPER DIRECTORY AND ADVERTISER'S HANDBOOK.** S. M. Pettengill & Co., newspaper advertising agents, New York. (Comprising a complete list of the newspapers and other periodicals published in the United States and British America; also the prominent European and Australian newspapers.)
32. **POSTAL AND SHIPPER'S GUIDE.** Edwin W. Bullinger, compiler; E. W. Bullinger, New York; about 1,100 pp. (For the United States and Canada, containing every postoffice, railroad station and United States fort, with the railroad or steamer line on which every place, or the nearest communicating point is located, and the delivering expresses for every place; also a list of railroads and water lines, with their terminal points.)
33. **PRICE LIST OF PERIODICALS AND NEWSPAPERS.** American Agents Association, New York and Cleveland, 1915; 98 pp.
34. **SCANDINAVIAN NEWSPAPER DIRECTORY.** T. Brown, advertising agents, Chicago, 1894. (Giving a complete list, together with a synopsis of the history, of the Scandinavian newspapers in America.)
35. **SELL'S WORLD PRESS.** Hubert W. Peet, editor; Sells Ltd., London, annual; about 500 pp. (The handbook of the Fourth Estate: Lists of world's papers, complete and classified.)
36. **SOMMER'S NEWSPAPER MANUAL.** T. N. Sommer, Newark, N. J. (Containing a carefully compiled list of newspapers and periodicals published in the United States.)
37. **STREET'S NEWSPAPER DIRECTORY.** British foreign and colonial advertising offices, London and New York. (For Great Britain and Ireland, the colonies, India, etc. Proprietors, G. Street and Co., Ltd.)
38. **TOBIAS BROTHERS' GERMAN NEWSPAPER DICTIONARY.** Tobias Brothers, newspaper advertising agents, New York. (Containing a list of all German newspapers published in the United States, territories and Dominion of Canada, also a separate list of religious newspapers.)
39. **WILLING'S PRESS GUIDE.** James Willing, Ltd., London, annual; about 500 pp. (An advertiser's directory and handbook—lists of newspapers in the United Kingdom, telegraph, news and reporting agencies and principle colonial and foreign journals.)

Additional Directories

AMERICAN ASSOCIATION OF FOREIGN-LANGUAGE NEWSPAPERS. Louis N. Hammerling, World Building, New York, 1909.

NEWSPAPER RATE BOOK, annual. Nelson Chesman & Co., Pine St., St. Louis.

NEWSPAPER DIRECTORY, annual. E. P. Remington, New York.

ENCYCLOPEDIAS

1. THE CATHOLIC ENCYCLOPEDIA. Robert Appleton Co., New York, 1907; 16 vols., about 800 pp., each, illus. (An international work of reference on the constitution, doctrine, discipline and history of the Catholic Church.)
2. THE CENTURY CYCLOPEDIA OF NAMES. B. E. Smith, editor; Century, New York, 1911.
3. THE CENTURY DICTIONARY AND CYCLOPEDIA. William D. Whitney; revised by B. E. Smith; Century, New York, 1911; 12 vol., about 700 pp., each, illus. (With a new atlas of the world, revised and enlarged edition.)
4. DICTIONARY OF TITLES. Leigh H. Irvine; Crown Publishing Co., San Francisco, 1912; 150 pp. (An exhaustive work on the correct use of titles and salutations in writing and speaking; etiquette of correspondence, official forms of address, superscriptions and the like; federal, state ecclesiastical, military and naval customs;—methodically arranged and elaborately cross-indexed.)
5. THE ENCYCLOPEDIA AMERICANA. Frederick C. Beach; Scientific American Compiling Department, New York, 1912; 22 vol. (A universal reference library.)
6. THE ENCYCLOPEDIA BRITANNICA. Hugh Chisholm, editor; University Press, Cambridge, England. (or 35 West Thirty-second street, New York.) 28 vol., about 900 pp., each; illus. (A dictionary of arts, sciences, literature and general information.)
7. THE ENCYCLOPEDIA OF MISSIONS. The Rev. Henry O. Dwight, the Rev. H. Allen Tupper, Jr., and the Rev. Edwin M. Bliss; Funk & Wagnalls, New York, 1904; 850 pp. (Contains all about missions, missionaries and their work, up to date of publication.)

8. **THE HISTORIC NOTEBOOK.** E. Cobham Brewer; Lippincott, Philadelphia, 1907; 1,100 pp. (With an appendix of battles.)
9. **THE HISTORICAL REFERENCE BOOK.** Louis Heilprin; Appleton, New York, 1910; 600 pp. (Comprising a chronological table of universal history; a chronological dictionary of universal history; a biographical dictionary; with geographical notes.)
10. **INTERNATIONAL ENCYCLOPEDIA.** Dodd, Mead & Co., New York, 24 vol.
11. **INTERNATIONAL ENCYCLOPEDIA OF PROSE AND POETICAL QUOTATIONS.** W. S. Walsh; John C. Winston Co., Philadelphia.
12. **JACK'S REFERENCE BOOK FOR HOME AND OFFICE.** T. C. and E. C. Jack; London, 1914; 1,100 pp. (An encyclopedia of general information, containing guides to medical, legal, social, educational and commercial knowledge.)
13. **THE JEWISH ENCYCLOPEDIA.** Funk & Wagnalls, New York, 1906; 12 vol., about 700 pp. each, illus. (A descriptive record of the history, religion, literature and customs of the Jewish people from the earliest times to the present day.)
14. **NELSON'S PERPETUAL LOOSE-LEAF ENCYCLOPEDIA.** John H. Finley; Thomas Nelson & Sons, New York; 12 vol., illus. (An international work of reference, illustrated with colored plates, plans and engravings, complete in twelve royal octavo loose-leaf volumes.)
15. **NEW INTERNATIONAL ENCYCLOPEDIA.** Frank M. Colby and Talcott Williams, editors; Dodd, Mead & Co., New York, 1914; 24 vol., illus.
16. **NEW DICTIONARY OF STATISTICS.** A. D. Webb; George Routledge & Sons, Ltd., London, and Dutton, New York, 1911; 700 pp. (A complement to the fourth edition of Mulhall's Dictionary of Statistics.)
17. **POPULAR AND CRITICAL BIBLE ENCYCLOPEDIA.** The Rev. Samuel Fallows, editor; Howard-Severance Co., Chicago, 1910; 3 vol., about 600 pp. each, illus. (And scriptural dictionary—fully defining and explaining all religious terms, including biographical, geographical, historical, archeological and doctrinal themes.)

ENCYCLOPEDIC WORKS ON SPECIAL SUBJECTS

1. **ADVERTISER'S CYCLOPEDIA OF SELLING PHRASES.** William Borsodi, editor; Brains Publishing Co., Scranton, Pa., 1909.
2. **THE CYCLOPEDIA OF PRACTICAL QUOTATIONS.** J. K. Hoyt and Anna L. Ward; Funk & Wagnalls, New York; about 900 pp. (Containing English and Latin quotations, with an appendix containing proverbs from the Latin and modern foreign languages; law and ecclesiastical terms and significations, names, dates and nationality of quoted authors.)
3. **DICTIONARY OF CONTEMPORARY QUOTATIONS (ENGLISH).** Helen Swan; Swan, Sonnenschein and Co., Ltd., London, 1904; 600 pp. (With authors' index.)
4. **DICTIONARY OF FOREIGN PHRASES AND CLASSICAL QUOTATIONS.** Hugh P. Jones; John Grant, Edinburgh, 1910; 500 pp. (Comprising 14,000 idioms, proverbs, maxims, mottoes, technical words and terms, and press allusions from the works of the great authors in Latin, Greek, French, German, Italian, Spanish and Portuguese, alphabetically arranged with English translations and equivalents.)
5. **DICTIONARY OF PHRASE AND FABLE.** The Rev. E. Cobham Brewer; Cassell & Co., Ltd., London, 1912; 1,440 pp. (Giving derivation, source or origin of common phrases, allusions and words that have a tale to tell—and a concise bibliography of English literature.)
6. **DICTIONARY OF QUOTATIONS (CLASSICAL).** Thomas B. Harbottle; Swan, Sonnenschein & Co., Ltd., London, 1906; 650 pp. (Or Macmillan, New York.) (With authors and subjects indexed.)
7. **EVERY DAY IN THE YEAR.** James L. Ford and Mark K. Ford; Dodd Mead & Co., New York, 1906; 440 pp. (A poetical epitome of the world's history.)
8. **FACT, FANCY AND FABLE.** McClurg, Chicago, 1892; 500 pp. (A handbook for ready reference on subjects commonly omitted from cyclopedias.)

9. **FAMILIAR QUOTATIONS.** John Bartlett; Little, Brown, Boston, 1909; 1,150 pp. (A collection of passages, phrases and proverbs traced to their sources in ancient and modern literature.)
10. **5,555 RESULT-PRODUCING ADVERTISING AND SELLING PHRASES.** Le Grand Dutcher; Dewey and Eakins, Philadelphia, 1912.
11. **HUNTLEY'S READY ADVERTISER.** Edward L. Huntley; Cameron, Amberg & Co., printers, Chicago, 1887; 55 pp. (A collection of quaint phrases, trite sayings, crisp sentences and startling ejaculations, drawn from every conceivable source, and designed to meet every possible want in making up copy for newspaper advertising, circulars, etc.)
12. **INTERNATIONAL ENCYCLOPEDIA OF PROSE AND POETICAL QUOTATIONS.** William S. Walsh; John C. Winston Co., Philadelphia, 1908; 1,100 pp. (From the literature of the world, including the following languages: English, Latin, Greek, French, Spanish, Persian, Italian, German, Chinese, Hebrew and others under one alphabetical arrangement, with a complete concordance to the quotations, indexes of the authors quoted and topical indexes to subjects, with cross-references.)
13. **QUOTATIONS FOR OCCASIONS.** Katherine B. Wood, compiler; Century, New York, 1903; 200 pp. (Both prose and verse are included among the "happy thoughts" collected here.)
14. **WHAT GREAT MEN HAVE SAID ABOUT GREAT MEN.** William Wale; Swan, Sonnenschein & Co., Ltd., London, 1902; 500 pp. (Dutton New York.) (A dictionary of quotations.)

INDEXES AND GUIDES

1. **ANNUAL MAGAZINE SUBJECT-INDEX.** Frederick W. Faxon; Boston Book Co., Boston, 1911; 260 pp. (Included as Part II of the Dramatic Index, 1910. A subject-index to a selected list of American and English periodical and society publications not elsewhere indexed.)
2. **BULLINGER'S POSTOFFICE, EXPRESS AND FREIGHT GUIDE.** E. W. Bullinger, New York, 1916.

3. **GUIDE TO CURRENT PERIODICALS AND SERIALS.** Henry O. Severance; George Wahr, Ann Arbor, Mich., 1914; 450 pp. (Of the United States and Canada.)
4. **GUIDE TO THE STUDY AND USE OF REFERENCE BOOKS.** Alice B. Kroeger; Association Publishing Board, Boston, 1908; 150 pp.
5. **AN INDEX TO GENERAL LITERATURE.** William I. Fletcher; American Library Association Board, Boston; Houghton, Boston; 700 pp. (A general index to books other than periodicals.)
6. **INDEX TO PERIODICALS.** S. Paul & Co., London, semiannual. (A classified and annotated index to the original articles contained in the principal weekly, monthly and quarterly periodicals.)
7. **NEW YORK TIMES INDEX.** New York Times, New York, quarterly; about 500 pp. each. (A master key to all newspapers.)
8. **POOLE'S INDEX TO PERIODICAL LITERATURE.** William L. Fletcher and Mary Poole; Houghton, New York; 700 pp. (One hundred and ninety periodicals covered thoroughly.)
9. **READER'S GUIDE TO PERIODICAL LITERATURE.** Anna L. Guthrie, editor; Wilson, New York; about 800 pp. in each volume. (Index is issued monthly—indexed by periodicals, authors and subjects, with copious cross-references.)
10. **THE TIMES INDEX.** J. Giddings; W. Freeman, London. (An index to the Times and to the topics and events of the year.)

MEMORIAL VOLUMES

Memorial volumes are generally considered useless in a library, as dead matter. As a matter of fact, specific information about certain towns and communities often cannot be secured from any other source.

1. **SAMUEL WILLIAMS, JOURNALIST.** William C. Bartlett; The Berkeley Club, Berkeley, Cal., 1881; 8 pp.

2. **THE PERSIAN PRESS AND PERSIAN JOURNALISM.** Edward Granville Browne; E. G. Browne, London; published for the Persia Society, 1913; 28 pp.
3. **FORTY YEARS OF AMERICAN JOURNALISM.** John Wien Forney; Vallette, Haslam & Co., Printers, Philadelphia, 1877; 80 pp.
4. **NEWSPAPERS AND NEWSPAPER WRITERS IN NEW ENGLAND, 1787-1815.** Delano Alexander Goddard; A. William & Co., 1880; 39 pp. (Read before the New England Historical and Genealogical Society.)
5. **HISTORY OF THE PRESS OF MAINE.** Joseph Griffin, editor; The Press, Brunswick, Me., 1872; 284 pp.
6. **NEWSPAPER ASSOCIATIONS IN CONNECTICUT.** Everett Gleason Hill, Hartford, Conn., 1919; 13 pp. (A paper read at a meeting of the Connecticut Editorial Association.)
7. **"EDITORS OF THE PAST."** Robert William Hughes; W. E. Jones, printer, Richmond, Va., 1897; 30 pp. (Lecture by Judge Hughes, delivered before the Virginia Press Association at their annual meeting at Charlottesville, Va.)
8. **THE JOURNALIST.** The Journalist, New York; Wynkoop, Hallenbeck & Co., printers, New York, 1887. (A pictorial souvenir issued on the completion of its third year of continuous publication.)
9. **HISTORY OF KANSAS NEWSPAPERS.** Kansas State Historical Society, Topeka, Kan., 1916; 320 pp. (A history of the newspapers and magazines published in Kansas from the organization of Kansas Territory, 1854, to January 1, 1916, together with brief statistical information of the counties, cities and towns of the state.)
10. **AMERICAN JOURNALISM.** Henry King; Commonwealth State Printing House, Topeka, Kan., 1871. (Address delivered before the editors' and publishers' association of Kansas.)
11. **THE NEWSPAPER PRESS.** William L. King, Charleston, S. C., 1872; 192 pp. (A chronological and biographical history, embracing a period of 140 years.)

12. "LA PRENSA" OF BUENOS AIRES, 1869-1914. .Compania sudamericana de billetes de banco, Buenos Aires, 1914; 107 pp.
13. THE GERMAN NEWSPAPERS OF LEBANON COUNTY. Daniel Miller, Lebanon, Pa., 1910; 150 pp.
14. NOTES TOWARD A HISTORY OF THE AMERICAN NEWSPAPER. William Nelson; C. F. Heartman, New York, 1918.
15. JOURNALISM SINCE JAMESTOWN. Crosby S. Noyes, Washington, D. C., 1907. (An address delivered before the National Editorial Association at the Jamestown Tercentennial Exposition.)
16. THE RELATION OF PRESS CORRESPONDENTS TO THE NAVY BEFORE AND DURING THE WAR. John Callan O'Laughlin; Government Printing Office, Washington, D. C., 1913; 16 pp. (Lecture delivered at the Naval War College Extension.)
17. HISTORY OF THE NEWSPAPERS OF BEAVER COUNTY, PENNSYLVANIA. Francis S. Smith, New Brighton, Pa.; F. S. Reader & Son, 1905; 176 pp., illus.
18. THE COMBAT WITH IGNORANCE. Victor Rosewater, Lincoln, Neb., 1910; 15 pp. (With special reference to the part of the modern newspaper.)
19. CONTRIBUTIONS TOWARDS A BIBLIOGRAPHY OF BUFFALO AND THE NIAGRA REGION. Frank Hayward Severance, compiler, 1915; 312 pp.
20. MEMORANDA RELATING TO THE EARLY PRESS OF IOWA. John Springer, Iowa City, Ia., 1880; 17 pp.
21. THE MISSOURI INTELLIGENCER AND BOON'S LICK ADVERTISER. Edwin William Stephens, Columbia, Mo., 1919; 18 pp. (A brief history of the first American newspaper west of St. Louis.)
22. THE FIRST NEWSPAPERS OF ENGLAND PRINTED IN HOLLAND, 1620-1621. W. P. Van Stockum, The Hague, 1914. (A faithful reproduction made from the originals, acquired in 1913 by the British Museum, London, and published on the occasion of the International Exhibition of Graphic Art, Leipzig.)

23. **THE OHIO VALLEY PRESS BEFORE THE WAR OF 1812-15.** Reuben Gold Thwaites; 62 pp. The Davis Press, Worcester, Mass., 1906; 62 pp.
24. **THE PRESS OF NORTH CAROLINA IN THE EIGHTEENTH CENTURY.** Stephen Beauregard Weeks, 1891; 80 pp. (With biographical sketches of printers, an account of the manufacture of paper and a bibliography of the issues.)
25. **THE DETROIT NEWS.** Lee A. White; The Franklin Press, Detroit, Mich., 1918; 88 pp., illus. (From 1873 to 1917; a record of progress.)
26. **HISTORY OF THE NEWSPAPER PRESS OF ST. PAUL, MINNESOTA.** John Fletcher Williams, St. Paul, 1871; 13 pp.
27. **NEWPORT NEWSPAPERS IN THE EIGHTEENTH CENTURY.** George Parker Winship, Newport, R. I., 1914; 22 pp.
28. **OHIO'S GERMAN LANGUAGE PRESS AND THE WAR.** Carl Wittke, Columbus, Ohio, 1919.

PUBLIC DOCUMENTS

1. **LAWS RELATING TO PUBLIC PRINTING.** Ohio; Columbus, Ohio, State Printer, 1900; 72 pp. (Libel, postal laws, etc.)
2. **OFFICIAL REGISTER OF THE UNITED STATES.** Superintendent of Documents, Washington, D. C., annual; 900 pp. (Directory of persons in the civil, military and naval service, exclusive of the postal service.)
3. **STATISTICAL ABSTRACT OF THE UNITED STATES.** Superintendent of Documents, Washington, D. C., annual; 700 pp.

WHO'S WHO SERIES

1. **THE ANGLO-AFRICAN WHO'S WHO.** Leo Weinthal, editor; Scribner's, New York, and Walter Judd, Ltd., London; about 300 pp., illus. (Giving short biographies of great men in Anglo-Africa, with lists of officers of the African governments and of the mines.)

2. **THE INTERNATIONAL WHO'S WHO.** H. L. Motter, editor; International Who's Who Publishing Co., New York, 1911; 1,100 pp., illus. (Over 12,000 short biographies are included.)
3. **WHO'S WHO.** A. and C. Black, Ltd., London, and Macmillan, New York, annual; about 2,400 pp. (An annual biographical dictionary of men and women of the times. Over 26,000 biographies of British men and women are included.)
4. **WHO'S WHO IN ADVERTISING.** Detroit Business Service Corporation, Detroit, Mich.
5. **WHO'S WHO IN AMERICA.** Albert N. Marquis, editor; A. N. Marquis & Co., Chicago; about 3,000 pp. (A biographical dictionary of the notable living men and women of the United States.)
6. **WHO'S WHO IN THE FAR EAST.** The China Mail, Hong Kong, China; about 400 pp. (Contains about 1,500 sketches of the lives of the great men in China, Japan, Indo-China and the East Indies.)
7. **WHO'S WHO IN THE LYCEUM.** A. Augustus Wright, editor; Pearson Brothers, Philadelphia. (Including a brief history of the lyceum by Anna L. Curtis and an article on how to organize and manage lyceum courses by Laurence Tom Kersey. About 900 sketches are included.)
8. **WHO'S WHO IN MUSIC.** H. Saxe Wyndham and Geoffrey L'Epine, editors. (A biographical record of contemporary British, American, Continental and British Colonial musicians.)
9. **WHO'S WHO IN MUSIC AND DRAMA.** Dixie Hines and Harry Prescott Hanaford, editors; H. P. Hanaford, New York, illus.; about 500 pp. (An encyclopedia of biography of notable men and women in music and the drama.)
10. **WHO'S WHO IN SCIENCE: INTERNATIONAL.** H. H. Stephenson, editor; J. and A. Churchill, London, and Macmillan, New York; illus. (Contains about 4,500 short biographies.)
11. **WHO'S WHO ON THE STAGE.** Walter Browne and E. de Roy Koch; Macmillan, New York; about 2,000 pp. (The dramatic reference book and bibliographical dictionary of the theater.)

12. **WHO'S WHO IN THE THEATER.** John Parker, editor and compiler; Small, Maynard, Boston; about 750 pp., illus. (A biographical sketch of the contemporary stage.)
13. **WOMAN'S WHO'S WHO OF AMERICA.** John W. Leonard, editor; the American Commonwealth Co., New York; about 1,000 pp. (A biographical dictionary of the contemporary women of the United States and Canada.)

Additional Readings.

- AMERICAN CATHOLIC WHO'S WHO.** Herder.
- CHI E?** Stechert, annual. (Italian.)
- WER ISTS?** Stechert, annual. (German.)
- WHO'S WHO IN FINANCE.** Joseph and Seffton, 32 Broadway, New York.
- WHO'S WHO IN NEW YORK CITY AND STATE,** biennial. W. F. Brainard, 27 West Twenty-Third street, New York.
- QUI ESTES?** Stechert, annual. (French.)
- INTERNATIONAL WHO'S WHO IN MUSIC AND MUSICAL GAZETTEER.** Current Literature Publishing Co., 1918.
- WHO'S WHO AND WHY.** International Press, Ltd., C. P. R. Bldg., Toronto, Canada.

PUBLISHERS' DIRECTORY

The following list of publishers is as nearly correct as it has been possible to make it. Those marked (*) are not listed in any recent directories. They are either out of business or too local in character to be included in general lists. Those marked (‡) are probably out of business.

1. Advertising Artists:
Advertising Artists, Inc. (*) 33 West Forty-Second street,
Aeolian Building,
New York City.
2. Advertiser's Publishing Co.:
Advertiser's Publishing Co. 1620 Consumer Building,
Chicago.
3. Advertising World:
The Advertising World Publishing Co. (‡) London.
4. Altemus:
Henry Altemus & Co. 1326 Vine street,
Philadelphia
5. American Academy:
American Academy of Political
and Social Sciences Station B,
Philadelphia.
6. American Baptist
American Baptist Publication Society 1701 Chestnut street,
Philadelphia.
7. Appleton:
Appleton & Co. 29-35 West Thirty-Second street,
New York City.
2457 Prairie avenue,
Chicago.
8. Banker's:
Banker's Publishing Co. 253 Broadway,
New York City.
9. Bell:
George Bell & Sons, Ltd. York House,
6 Portugal street,
Lincoln's Inn Fields,
London, W. C. 2.
10. Bentley:
Richard Bentley. (‡) New Burlington street,
London.

11. Bogue:
David Bogue. (‡) London.
- 12 Boston Journal:
Boston Journal. (*) Boston.
13. Breniser:
Ross D. Breniser & Co. (*) Philadelphia.
14. Browne:
Howell Co. (formerly Browne & Howell Co.) 608 South Dearborn street,
15. Burrup:
Burrup, Mathieson & Sprague, Ltd. (‡) London.
16. Call Publishing Co.:
The Call Publishing Co. (*) San Francisco.
17. Callaghan:
Callaghan & Co. 401-409 East Ohio street,
Chicago.
18. Caslon:
The Caslon Press. (*) Toledo, Ohio.
19. Cassell:
Cassell, Petter, Galpin & Co. (Directories list Cassell & Co., Ltd. La Belle Sauvage,
Ludgate Hill,
London, E. C. 4.)
20. Central Printing Co.:
Central Printing Co. Little Rock, Ark.
21. Century:
The Century Co. 353 Fourth avenue,
New York City.
22. Chapman:
Chapman & Hall, Ltd. 11 Henrietta street,
Convent Garden,
London. W. C. 2.
23. Chatto:
Chatto & Windus. 97 and 99 St. Martin's lane,
Charing Cross.
London. W. C. 2.
24. Chemical Banknote:
Chemical Banknote Co. (*) Rutherford, N. J.
25. Claxton:
Claxton, Remiser & Heffelfinger Co. (*) Philadelphia.
26. Clipping Bureau:
Clipping Bureau Press. (‡) 68 Devonshire street,
Boston.

27. Clowes:
William Clowes & Sons, Ltd. 31 Haymarket,
London, S. W. 1.
28. The College:
Kansas State Agricultural College. Manhattan, Kan.
29. Constable:
Constable & Co., Ltd. 10 and 12 Orange street,
Leicester Square,
London, W. C. 2.
30. Cree:
Cree Publishing Co. 509 Harvester Building,
Chicago.
122 Sixth street, South,
Minneapolis, Minn.
31. Cupples:
Cupples & Leon Co. 443-449 Fourth avenue,
corner Thirtieth street,
New York City.
32. Curtis:
Curtis Publishing Co. Independence Square,
Philadelphia.
33. Dando:
The Dando Co. 34 South Third street,
Philadelphia.
34. Dodge:
Dodge Publishing Co. Printing Crafts Building,
461 Eighth avenue,
New York City.
35. Dominion:
The Dominion Company. (*) Chicago.
(Directories list Dominion Book Co. Toronto, Canada.)
36. Doran:
G. H. Doran Co. 244 Madison avenue,
New York City.
37. Doubleday:
Doubleday, Page & Co. Garden City,
New York.
38. Duffield:
Duffield & Co. 211 West Thirty-Third street,
New York City.
39. Dutton:
E. P. Dutton & Co. 681 Fifth avenue,
New York City.

40. Fowler:
Fowler & Wells Co. 27 East Twenty-Second street,
New York City.
41. Franklin:
The Franklin Press. 3298 Ridge street,
Philadelphia.
42. Free Speech League:
Free Speech League. Hillacre Bookhouse,
Riverside, Conn.
43. Frowde:
Henry Frowde and Hodder &
Stoughton. Oxford Press Warehouse,
Falcon Square,
London, E. C. 1.
44. Ginn:
Ginn & Co., Publishers. 15 Ashburton place,
Boston.
2301-2311 Prairie avenue,
Chicago.
45. Goodnow:
The Goodnow Studios. (*) New York City.
46. Hale:
A. S. Hale & Co. (*) Hartford, Conn.
47. Hamilton Institute:
Alexander Hamilton Institute 13 Astor place,
New York City.
48. Hanna & Neale:
Hanna & Neale Publishing Co. (‡) Dublin.
49. Harcourt:
Harcourt, Brace & Howe. 1 West Forty-Seventh street,
New York City.
50. Harpers:
Harper & Brothers. Franklin Square,
New York City.
51. Heath:
D. C. Heath & Co., Publishers. 231 West Thirty-Ninth street,
New York City.
1815 Prairie avenue,
Chicago.
50 Beacon street,
Boston.

52. Hodder:
Hodder & Stoughton. (See Frowde.) London.
53. Holmes:
Holmes Publishing Co. (*) New York City.
54. Holt:
Henry Holt & Co. 19 West Forty-Fourth street.
New York City.
55. Houghton:
Houghton, Mifflin & Co. 4 Park street,
Boston.
16 East Fortieth street,
New York City.
2451-59 Prairie avenue,
Chicago.
278 Post street,
San Francisco.
56. Hunter, R.:
R. Hunter (†)
(Directories list Hunter & Longhurst, Ltd. 9 Paternoster Row,
London, E. C. 4.)
57. Hurst:
Hurst and Blackett, Ltd. 34-36 Paternoster Row,
London, E. C. 4.
58. Inland Printer:
Inland Printer Co. 632 Sherman street.
Chicago.
59. International Textbook:
International Textbook Co. Scranton, Pa.
60. Hannis Jordan:
The Hannis Jordan Co. 32 Union Square,
New York City.
61. Jacobs:
George W. Jacobs & Co. 1628 Chestnut street,
Philadelphia.
62. Kenfield-Leach:
Kenfield-Leach Co. 610 Federal street,
Chicago.
63. Kennerley:
Mitchell Kennerley. 489 Park avenue,
New York City.

64. King:
P. S. King & Son, Ltd. 2 and 4 Great Smith,
Victoria street,
Westminster,
London, S. W. 1.
65. Lane:
John Lane Co. 116-120 West Thirty-Second street,
New York City.
66. Lemcke:
Lemcke & Buechner. 30-32 West Twenty-Seventh street,
New York City.
67. Levinson:
Samuel Levinson. San Francisco.
68. Little, Brown:
Little, Brown & Co. 34 Beacon street,
Boston.
69. Lippincott:
J. B. Lippincott & Co. East Washington Square,
Philadelphia.
70. Lloyd:
J T Lloyd (*) Philadelphia or
New York City.
71. Longmans:
Longmans, Green & Co. 443-449 Fourth avenue,
corner Thirtieth street,
New York City.
38-41 Paternoster Row,
London.
72. Lord & Thomas:
Lord & Thomas Publishing House 500 N. Dearborn street
Chicago.
220 West Forty-Second street,
New York City.
73. Maclehose:
James Maclehose & Sons. 61 St. Vincent street.
Glasgow.
- 74 Macmillan:
The Macmillan Co., Publishers. 66 Fifth avenue,
New York City.
10-15 St. Martin's street,
Leicester Square,
London, W. C. 2.
70 Bond street,
Toronto, Canada.

75. Mahin:
The Mahin Advertising Co. 104 Michigan avenue,
Chicago.
76. Maxwell:
W. Maxwell & Son. (\$) London.
77. McBride:
Robert M. McBride & Co. 31 Union Square,
New York City.
78. McClurg:
A. C. McClurg & Co. 330-352 East Ohio street,
Chicago.
79. Moffat:
Moffat. Yard & Co 116-120 West Thirty-Second street.
New York City.
80. Mother Earth:
The Mother Earth Publishing Association. 4 Jones street,
New York City.
81. Murray:
John Murray. 50A Albemarle street,
London W. 1.
82. Mutual Benefit:
Mutual Benefit Publishing Co. (*)
(Directories list Mutual Book Co. 70 Franklin street,
Boston.)
83. Nash:
Eveleigh Nash Co., Ltd. Fawside House,
36 King street,
Convent Garden,
London. W. C. 2.
84. Newspaperdom:
Newspaperdom. 18 East Forty-First street,
New York City.
85. Novelty News:
Novelty News Laboratory of Business
Economics 9 South Clinton street,
Chicago.
86. Noyes:
Noyes, Homan & Co. (*) Boston.
87. Osgood:
James R. Osgood & Co. (*) Boston.
88. Oswald:
Oswald Publishing Co. 344 West Thirty-Eighth street,
New York City.

89. Patterson
F. B. Patterson. (*) New York City.
90. Pitman:
Sir Isaac Pitman & Sons, Ltd. 1 Amen Corner, or
14 Warwick Lane,
London E. C. 4.
91. Prang:
The Prang Educational Co. 30 Irving place,
New York City.
1922 Calumet avenue,
Chicago.
92. Press Guild:
The Press Guild. (‡) Box 135,
New York City.
93. Printer's Ink:
Printer's Ink Publishing Co. 185 Madison avenue,
New York City.
94. Publicity Publishing Co.:
The Publicity Publishing Co. 90 Wabash avenue,
Chicago.
95. Putnam's:
G. F. Putnam's Sons. Putnam Building,
2-6 West Forty-Fifth street,
New York City.
24 Bedford street,
Strand, London, W. C. 2.
96. Revell:
Fleming H. Revell & Co. 158 Fifth avenue,
New York City.
17 North Wabash avenue,
Chicago.
97. Riverside:
The Riverside Press. (See Houghton, Mifflin.)
98. Ronald:
The Ronald Press Co. 20 Vesey street
Evening Press Building,
New York City.
99. Sampson Low:
Sampson, Low, Marston & Co., Ltd. 100 Southwark street,
London, S. E. 1.
100. Schulte:
F. J. Schulte & Co.. (*)
(Directories list Schulte Press 80-82 Fourth avenue,
New York City.)

101. Science Press:
The Science Press. Sub-station 84,
New York City.
102. Scott:
Scott, Foresman & Co. 623 South Wabash avenue,
Chicago.
18 East Thirty-Fourth street,
New York City.
103. Scribner's:
Charles Scribner's Sons. 597 Fifth avenue.
New York City.
608 South Dearborn street,
Chicago.
104. Seeley:
Seeley, Service & Co., Ltd. 38 Great Russell street,
London, W. C. 1.
105. Shaw:
A W. Shaw Co. Wabash avenue and Madison street,
Chicago.
461 Fourth avenue,
New York City.
106. Sherman:
Sherman, French & Co., 6 Beacon street,
Boston.
107. Sidgwick:
Sidgwick and Jackson, Ltd. 3 Adam street,
Adelphi, London, W. C. 2.
108. Simpkin:
Simpkin, Marshall, Hamilton, Kent
& Co., Ltd. 4 Stationers' Hall Court, and
31 and 32 Paternoster Row,
London, E. C. 4.
109. Sinclair:
Sinclair Brothers. (‡)
(Directories list A. Sinclair Celtic Press. 47 Waterloo St.,
Glasgow.)
110. Small, Maynard:
Small, Maynard & Co. 41 Mt. Vernon street,
Boston.
111. Smith, Elder:
Smith, Elder & Co. (Incorporated
with John Murray.)
112. St. Alban's Messenger:
St. Alban's Messenger Printing Company (*) St. Alban's, Vt.

113. Stephens:
E. W. Stephens Publishing Co. Columbia, Mo.
114. Stevans:
Stevans and Handy. (*) Chicago.
115. Stewart and Kidd:
Stewart, Kidd & Co. Cincinnati, Ohio.
116. Stock:
Elliot Stock. 7 Paternoster Row,
London, E. C. 4.
117. Sully:
George Sully & Co.
(Formerly Sully and Kleinteich.) 373 Fourth avenue,
New York City.
118. Ticknor:
Ticknor, Reed & Fields. (‡) Boston.
119. Tinsley:
Tinsley Brothers. (‡) London.
120. U. S. Government Printing Office:
U. S. Government Printing Office. Washington, D. C.
121. The University Press:
The University of California. California Hall,
Berkeley, Cal.
122. The University Press:
University of Chicago Press. East Fifty-Eight street
and Ellis avenue.
Chicago.
123. The University:
The University of Iowa. Iowa City, Iowa.
124. The University:
University of Kansas. Lawrence, Kan.
125. The University:
University of Minnesota. Minneapolis, Minn.
126. The University:
University of Missouri. Columbia, Mo.
127. The University Press:
Columbia University Press. New York City.
128. The University.
University of Ohio. Columbus, Ohio.
129. The University:
University of Washington. Seattle, Wash.

130. The University Co-operative Co.:
University of Wisconsin. Madison, Wis.
131. Unwin:
T. Fisher Unwin, Ltd. 1 Adelphi Terrace,
Strand, London, W. C. 2.
132. Ward and Downey:
Ward & Downey Co. (£) London.
133. Ward, S.:
S. Ward & Co. (*) Boston.
134. Washington Park:
Washington Park Publishing Co. (*) 543 Thirty-Fourth street,
Milwaukee, Wis.
135. Wessels:
A. Wessels. (£)
(Directories list Wessels & Bissell Co., in
1912 catalog, but not later. 225 Fifth avenue,
New York City.)
136. Western N. Y. Publishing Co.:
Western New York Publishing Co. (*) Rochester, N. Y.
137. Whitman Publishing Co.:
Whitman Publishing Co. 608 South Dearborn street,
Chicago.
221-227 State street,
Racine, Wis.
138. Williams:
Williams & Norgate. 14 Henrietta street,
Convent Garden,
London, W. C. 2.
139. Wilson:
H. W. Wilson Co. 958-964 University avenue,
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140. Winthrop:
The Winthrop Press. (£) 419-421 Lafayette street,
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THE UNIVERSITY OF MISSOURI BULLETIN
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JOURNALISM SERIES No. 23

PICTURE PLATES FOR THE PRESS
Some Mechanical Phases of News and
Advertising Illustration

by

HERBERT W. SMITH
Assistant Professor of Advertising,
University of Missouri.

(Drawings by the Author)



ISSUED THREE TIMES MONTHLY; ENTERED AS SECOND-CLASS MAT-
TER AT THE POSTOFFICE AT COLUMBIA, MISSOURI—2,800.

OCTOBER, 1921

FOREWORD

This is largely a revision of Bulletin 14, Journalism Series, "Making the Printed Picture: a Treatise on Photo Engraving Methods" written by the author in 1916. The sections on stereotyping and a mat filing system are new. Other sections such as those on press work and engraving charges have been considerably changed.

As before, the author's chief obligation is to R. B. Teachenor, President of the Teachenor-Bartberger Engraving Company, Kansas City, Mo., for his reading of copy and consequent suggestions. The section on engraving charges he supplied entirely; also much of the section entitled "Engraving Definitions."

The section entitled "The Plate in the Printing Press" is based largely on the thirty-five years' experience of P. J. Seley, pressman for E. W. Stephens Publishing Company, Columbia.

Harry Meisenbach, press foreman of the Hugh Stephens Printing Company, Jefferson City, aided by Ben Seward, manager of the College Printing Department of the same concern, supplied the detailed information about the chalk relief overlay process and the mechanical gauge.

Other credits are given in footnotes throughout the text.

PICTURE PLATES FOR THE PRESS

Pictures are a valuable stimulant to advertising. The business man who comes into possession of a "brand new" printing plate is tempted to see it in print. The reader of the advertising message is thereby given a mental image of the thing offered for sale far clearer than any that typed information alone could convey.

A knowledge of the mechanical side of picture-making does not, of itself, make one a good advertising worker—no more so than does a knowledge of typography, as many graduates of the "back office" of a print-shop have found. Familiarity with these mechanical factors helps to give the advertising man power and range

of expression. They help him to sell himself to others by giving him the basis for helpful service. They are his tools.

The newspaper advertising salesman bears a peculiar responsibility to the business men of his community. The editor of a country newspaper, in his capacity of publisher, advertising director, and job-printer, is asked regarding price of plates, how to prepare copy for the engraver, what screens to use, how to figure reductions, what reproduction methods will best serve different kinds of copy, and what kinds of



Fig. 1—Line copy. A pen drawing.

photographs will make the best halftone copy. The newspaper that is able to supply its advertisers with illustrations from its own matrix service* and is also able and willing to help him to write his advertising copy has some very important elements needed for a steady growth on the business side.

On the news side of newspaper making, illustrations play just as important a part. Metropolitan papers have long maintained staff photographers who accompany reporters or go on special assignments for pictures. An art department and photo-engraving plant are often adjuncts to the most efficient dailies.



Fig. 2—Line copy. A pen drawing with stipple shading.

No paper, however small, need be without illustrations. Halftones, in matrix form, of world events are supplied very quickly and economically by various news-picture syndicates. Cartoons and comic strips are also syndicated. For the most efficient handling of these service pictures in the small newspaper shop, a stereotype casting outfit should be installed, which should not prove expensive in the initial cost and maintenance.

From the photo-engraver's standpoint, a better popular understanding of the mechanical side of picture-making is greatly to be desired. So long as the impression obtains that a photograph and a few chemicals are fed into the hopper of a machine which in a short time turns out the finished half-

*See Chapter entitled "A Matrix Filing System."

tone, so long will the public fail to understand the true factors of time and skilled labor that enter into such production. Increased cost of production during and since the World War



Fig. 3—Line copy.
A Scrapper-board drawing.

has proven to the engraver the wisdom of his attempts in late years to educate the public. The mounting cost of the finished product has tended to check the increasing normal demand for engravings. Fortunately in some quarters, as newspaper making, syndicated matrix pictorial services have tended to distribute first costs and bring the product within the reach of the smallest paper.

To illustrate the value of intimate knowledge of mechanical processes, a recent experience of a Columbia professional man may be cited. He came into a local newspaper office and laid his illustrative problem before his friend, the advertising man. Mr. Professional Man was undertaking to promote a news event, one of the newer "Weeks" which has been established as an annual event to take its place alongside Farmers' Week, Journalism Week, and others. He wished to send the picture of the principal speaker to thirteen newspapers in which he hoped to get more or less extended press notices.

Of the thirteen, seven were metropolitan dailies, two were near city dailies, and four were weekly class publications. Mr. Ad Man reasoned that the metropolitan papers

would prefer photographs to ready-made halftone plates, inasmuch as most of the larger papers have their own art departments and their own art treatment of layout and decorative borders; and that the two near-city dailies had no engraving departments but could use mats (he happened to know that they had stereotyping departments). The four weekly class publications, he thought, probably had no engraving and stereotyping departments.

Mr. Professional Man had available five good photographs of the subject. He was told to send four of these to as many metropolitan papers on the list. The fifth he sent to an engraving concern with instructions to make one original zinc halftone, sixty-line screen, three electros and five mats. The four photographs and three of the mats were

sent to the metropolitan papers; the four plates were sent to the four weekly class publications and the remaining two mats were given to the two near-city dailies. Had thirteen original plates been made the cost would have been around \$40.00. Had one original and twelve electrotypes been made, the cost would have been about \$15.00. As it was, the total bill was in the neighborhood of \$9.00. Mr. Professional Man had the idea at first that he would have to order thirteen original plates.

It is certain that the engraving house would have saved him from this blunder, but it isn't certain that the engraver could have shown an insight into newspaper problems which the advertising man evinced in this case. It is quite likely that

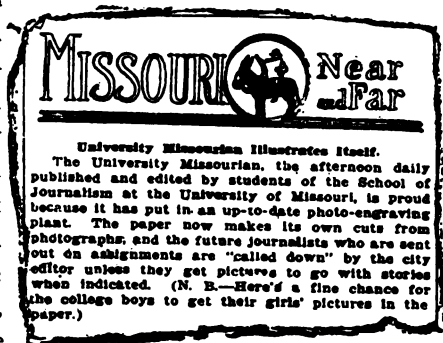


Fig. 4—Line copy.
A clipping of type-matter

the problem would not have been laid so clearly before the engraver had the professional man been obliged to trust its details to business correspondence.

Highly efficient as the average engraving house is, it is not always able to protect the careless and uninformed customer from loss of time and money. The more intelligently the customer states his needs in his correspondence with the engraver, the more carefully he marks directions and identification inscription on his copy, the more thoroughly he understands that good clean copy is needed for good plate work, the more satisfactory will be the service of the engraver to him.

The main departments of an engraving house are: the business office, including superintendent, solicitors, clerks, stenographers; the art department, wherein each worker is adept in only one line, such as lettering, retouching, etc.; the engraving department, which is another department of specialists; operators, etchers, finishers and routers; and the shipping department, wherein the finished product is prepared for shipment.

THE LINE ENGRAVING

A plate that reproduces black-and-white copy with no gray tones* is called a line plate. It is usually etched† on zinc. A line plate has these advantages for the printer: cheapness, and ready adaptibility to paper, ink and press. A line plate comes nearer to being "fool-proof" in the hands of the printer than any other engraving. It requires no "make-ready" or special grade of ink or paper. In fact, the cheaper and coarser grades of paper quite often yield the best results. In electrotyping, since the depth of etch is greater in the zinc line plate, better impressions are obtained than from the comparatively shallow-etched halftone.

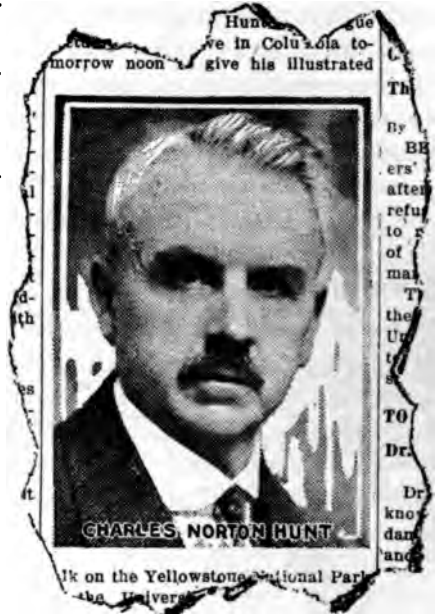


Fig. 5—Line copy.
A halftone reprint.

In these points the zinc line plate is inferior to the halftone; range in tones of copy to be reproduced and range in the varieties of copy. The copy that is to be reproduced by this process, must have black lines or spaces on a white background or, reversed, white lines and spaces on a black background.

*Tone is the relative amount of light reflected by an object. In this discussion, the object is a photo or drawing. In other words, tone is the amount of shadow and light in the various parts of a picture. Color is a quality apart from tone and is not treated here.

†To *etch* is to obtain printing depth for the lines or dots on metal by corroding (or eating away) the metal with acid.

Under the heading of line copy may be placed: (1) Pen drawings, Figs. 1 and 2; (2) pages of printed matter, Fig. 4; (3) black crayon and soft pencil drawings, Fig. 6; (4) halftone reprints (providing the ink is not gray and the screen used in making the original engravings from which the print is taken was coarse), Fig. 5; (5) scraper-board, Fig. 3. At first sight it would appear that copy of the third class would violate the basic rule that only black-and-white copy may be reproduced by the line process. The drawing, however, is made on a rough stock of paper—a surface with depressions and elevations. The elevations, or minute hills, catch the carbon



Fig. 6—Line copy. A crayon drawing

from the pencil and form a cluster of dots of irregular shapes. Considering the black dot as the unit, the copy is resolved into black and white tones. It is the same in principle as the pen stipple drawing (Fig. 2), the shading of which is made of dots produced by the pen point. The dots are blended by the eye into tones. Again the dot is the unit of shading and fulfills the rule. The coarse screen halftone reprint (4) as copy for reproduction serves as the equivalent of the stipple drawing. Pages or clippings of printed matter are treated the same as original line drawings provided the printer's ink is not grayed or the paper stock other than white. Scraper-board drawings (5) are made on especially prepared chalk surfaces, whose original patterns are parallel lines or stippled effects. A variety of tones are produced by scraping on the surface with a knife blade, lightly for a gray tone and heavily for white. Dark tones can be laid on the surface with soft pencil or crayon.

MAKING THE LINE NEGATIVE

The old wet plate process, now obsolete in photography, is used for negative making in photo-engraving. It gives the advantage of economy, as the glass can be used over and over, and also gives the maximum contrast of tones in the negative.

A piece of clean glass is flowed on one side with an albumen solution and allowed to dry. In the sensitizing operation, the dried albumen causes the collodion to adhere to all parts of the surface of the glass. The collodion in turn, becomes the foundation for silver nitrate, the sensitizing agent. Collodion is a solution of ether, alcohol and guncotton, with certain chemicals added to increase its affinity for silver nitrate.

The collodionized glass, after being immersed for several minutes in the silver solution is sensitive to light. It is now carried from the dark room in a light-proof plate holder to the camera. Here the plate is exposed to light reflected back from the copy, which has been previously tacked onto a vertical board in front of the lens and parallel to the plane of

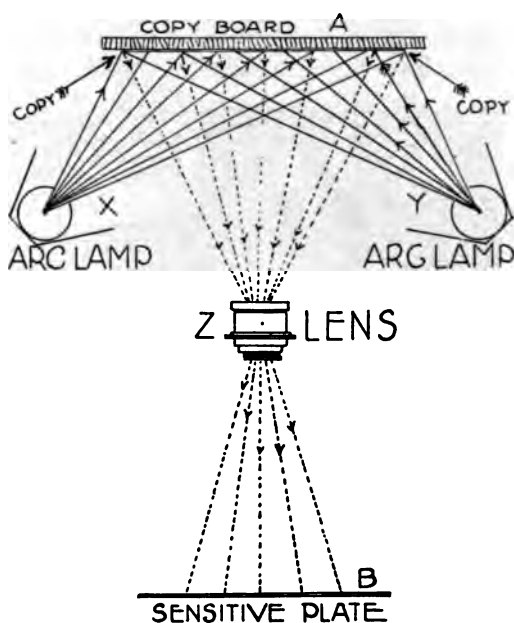


Fig 7.—Camera lighting arrangement
(Viewpoint, above.)

the sensitive plate. Wherever on the plate the strongest reflected light falls, the densest opacity of tone will be built.

In other words, on the copy A (Fig. 7) are certain black lines and spaces on a background of white paper. Two arc lamps, X and Y, in front of and on each side of the copy send forth rays of light which fall on the copy. The white background of the copy absorbs very little light but reflects most of it back through the lens Z, which focuses the rays and brings them into a perfect image on the plate B. The size of the image depends upon the distance between the copy and the lens. Thus when a great reduction of the copy is desired, the copyboard is removed farther from the lens. The size of the image is measured upon the ground glass before the sensitive plate is brought from the dark room.

Now with the exposure of the plate under way, the dense portions of the image are being built by the action of the strong light reflected from the white background of the copy. Since the black lines and spaces on the copy reflect no light, the silvered collodion on the sensitive plate in corresponding parts is unaffected by the light and hence will become transparent in the later developing and fixing operations. The parts corresponding to the white paper of the copy will be black and absolutely opaque in the completed negative plate. Thus the tones of the original copy are reversed, giving rise to the term "negative," which is applied to the glass plate. Observe that the word "glass" is used here with "plate" to prevent confusion with the metal plate in its final stage, which is also termed "plate," "printing-plate," or "engraving."

After the negative is finished and dried, it is "stripped." That is, the collodion film on the glass is treated with certain coatings which enable it to be peeled from the glass plate as a thin membrane and laid on another clean piece of glass, after being turned over. This is for the sake of a reversed image to make the final print from the finished engraving the same as the original copy.

Figures 8 and 9 represent the evolutions of the image with

respect to position (right to left) and tone (positive and negative). Fig. 8 is the original copy—black lines and spaces drawn on a background of white paper. Fig. 9, No. 1, is the photographic image obtained on glass by the wet plate process—reversed in both position and tone. In 2, the film has been stripped and reversed (in position only—the tones are the same as in 1). In 3, the image has been transferred to a piece of zinc by a photographic process. The metal has been etched, mounted and is now a completed engraving. The image in 3 has been changed into a reversed positive print. By 4 is represented the final appearance—a reproduction of the original copy, printed in ink on paper.



Fig. 8—*The copy.*

There is some danger that the film will tear or become distorted in stripping. This would be especially detrimental in certain kinds of color work or in reproduction of mechanical drawings, in which extreme accuracy is demanded. To obviate stripping, a prism is sometimes interposed between the copy and the lens, which automatically reverses the image.

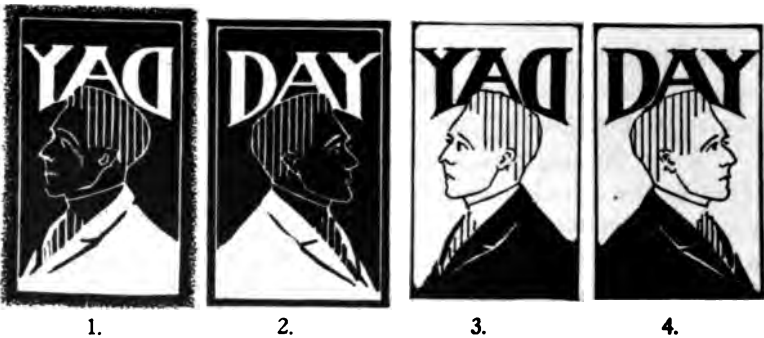
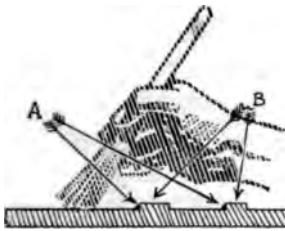


Fig. 9—*Evolution of the image with respect to tone and position (right to left).*

The stripped negative is used as a light filter in transferring the image to the metal. A piece of polished sheet zinc is sensitized with a bichromate fish glue solution. The film side of the negative is placed directly against the sensitized side of the metal and then exposed in a printing frame to strong light. The black, opaque part of the film acts as a barrier to the rays of light, consequently the soluble sensitizing coat of the metal directly behind this curtain is unaffected; i. e., remains soluble. The transparent lines and spaces of the negative, corresponding to the black parts of the original copy, allow free passage of the rays of light to the sensitive coating of the metal. This is rendered insoluble.

After this printing process has been completed, the metal is removed from contact with the negative plate and is given a thin coating of etching ink on the exposed side. The zinc plate is dropped into a basin of water, which instantly dissolves the parts of the sensitive coating



beneath the ink that were not affected by the light. The ink also "lifts" from the plate in these parts, leaving the metal bare. The insoluble parts

Fig. 10—Powdering the line plate (showing cross-section of zinc line etching). *A* represents dragon's blood embanked against edges of lines (*B*).

of the coating remain on the plate with their uppercoat of ink. The zinc plate is then dried and dusted with a resinous powder which, when heated slightly, amalgamates with the ink to serve as an acid-proof covering for those parts of the metal. The back of the plate is coated with asphaltum varnish.

A weakened bath of nitric acid is now given the plate in a rocking tub. When a slight depth of etch has been obtained—that is, when the unprotected surface of the metal has been eaten down slightly—the plate is dried and treated with a

powdering of dragon's blood, a red, resinous powder. The powder is brushed lightly across the surface in four different directions. After brushing in each direction the plate is heated slightly to melt the powder. The object of the powdering is to protect the edges of the slightly raised lines from undercutting by the acid. The brushing embanks a small amount of powder against the edge of the line. The heat melts it and resolves it into an acid-proof coating. The brushing is so conducted as to keep the open parts of the metal free from powder.

When the raised parts of the metal are thus freed from the danger of being undereaten by the acid, the plate is returned to the etching bath and given another "bite" in the acid. After a greater depth is reached and fresh surface of the edge of the lines is exposed, the plate is dried and repowdered in four directions as before. A third bite in the acid is now given. Usually three bites in the etching tub are sufficient to give ample printing depth to the raised lines. Sometimes more are given.

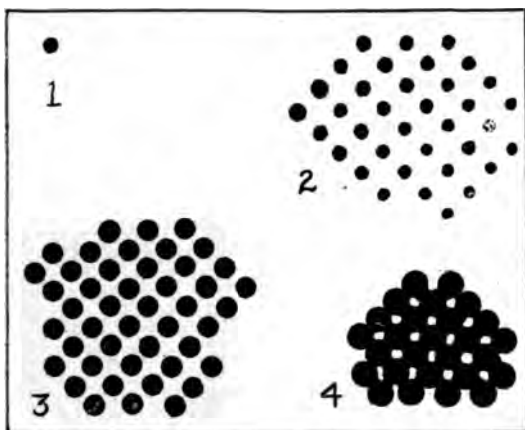
The larger open spaces on the metal plate are "routed," or deeply cut out with a high powered drill. This gives additional freedom from the possible clogging of printer's ink in the press. The metal is nailed to a wooden block of such thickness as to make the mounted engraving type-high. The edges are planed to bring the plate within the limits of the column rules. The use of a type-high planing machine is sometimes necessary if the wooden backing has absorbed moisture and has swelled. Since wood is very susceptible to atmospheric changes it often needs such attention, no matter how carefully the engraving has been made.

THE HALFTONE

The halftone process is especially adapted to the reproduction of copy with middle tones—gray tones ranging between white and black. The purpose of the engraving is to

secure a distribution of ink in the final print by means of dots of different size whose massed effect is tones.*

The dot is the unit of tone in the halftone process. A single dot as shown in 1, Fig. 11, is black; a field of similar dots in 2 give the appearance of a gray tone. In this case



the eye blends the black tone of the dots with the white background of paper, and receives the impression of a gray tone. Larger black dots, placed closer together, yield a tone of darker gray, as in 3. When the dots are so increased in

Fig. 11—How dots produce tones.

*The three kinds of printing surfaces are intaglio, plane and relief.

An intaglio engraving is one with sunken lines or spaces into which ink is rubbed; in the press-work the ink is lifted out by the paper. The original smooth surface of the plate yields no impression, since the ink is scraped off before the paper is brought into contact with the plate. Examples of this process are the etchings of such artists as Whistler, Pennell and Meryon, and the rotary photogravure process now coming into use as a method for newspaper pictorial sections. Intaglio plates can be printed only on special presses, entirely different in construction from the ordinary printing press.

On a planographic printing surface the lines of the design are neither raised nor sunken, but are on the same plane with the surface of the plate. The best example of this method is the lithographic process, requiring presses especially constructed, entirely different from the type presses.

The intaglio and planographic methods are capable of more refined gradation of tones than the relief method, as represented by the halftone, but are far more limited in application, owing to the fact that printing facilities different from the usual are required.

size as to join, as in 4, and present a field of black lightened by small white openings, the effect is a very dark grey tone, nearly black.

The problems of the halftone plate-maker in reproducing copy of several tones—for example a photograph—is to interpret the continuous and blended tones of the original by black dots of varying size. Necessarily some details of the original are sacrificed in this interpretation. The larger the scale of the dots, the greater is the loss of detail, and likewise the greater is the contrast of tones.

The screen is the new element introduced into negative

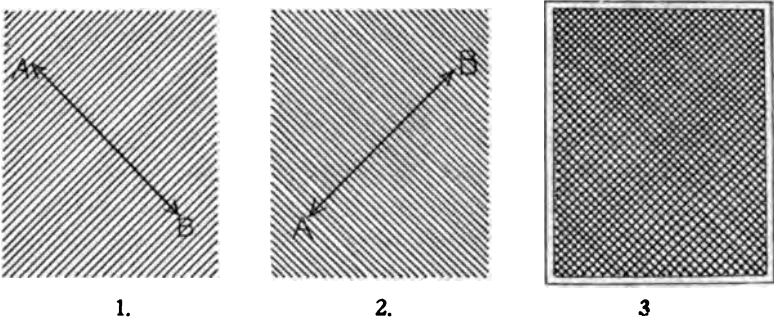


Fig. 12—The halftone screen. (Spacing of lines is exaggerated.)

making in the halftone process. It is a light filter used immediately in front of the plate of sensitive glass, to resolve the action of the light on the plate into a pattern of dots. The screen consists of two pieces of glass glued together and bound on the edges with an aluminum frame. Each piece of glass has on the inner surface a set of black parallel lines, either engraved (etched into the surface) or photographed. These are represented in Fig. 12, 1 and 2. The lines are ruled at an angle of 45 degrees to the edges of the glass and so arranged on the two pieces as to cross at right angles on the screen (Fig. 12, No. 3).

It is easily seen in 3 that the pattern of the screen consists of a great number of small squares. The denomination

of a screen is determined by the number of lines to the inch on each part of the screen. The directions in which the lines are counted are represented by the arrow AB in Fig. 12, Numbers 1 and 2. In a 60-line screen, the denomination used for the Columbia Evening Missouriian's halftone plates, there are 60 x 60 or 3,600 squares in a square inch of surface. As each square of the screen is productive of a dot in the engraving, there are 3,600 dots in each square inch of the printed picture.*

SCREEN RULINGS IN RELATION TO PRINTING NEEDS

†The engraver should be informed what grade of paper is to be used so that he can select a screen of proper fineness or coarseness to show up well on such paper.

150-line screen—finest enamel papers.

133-line screen—fine and medium enamels.

120-line screen—medium and cheap enamels and extra smooth bond papers.

100 or 110-line—any of the above and smooth bond paper, S. S. & C. papers, "machine finish" or "English finish."

85-line screen—machine finished and good newspaper—cheap booklet work.

75-line screen—ordinary newspaper work on flat-bed presses—booklet work on cheap papers.

60-line screen—newspaper work for papers which stereotype their forms and print on rotary presses.

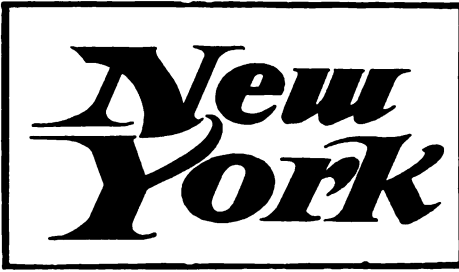
*"When you realize that the whole scheme of halftone process is built around the halftone dot, of which there may be as many as 40,000 in a square inch, you can begin to appreciate the troubles of the halftone operator . . . Keeping the dot intact is as essential to a good halftone as keeping the explosions of your auto-engine coming at regular intervals. When you missed one explosion, you knew there was likely to be trouble."—A. W. Morley, Jr., vice-president Electro-Light Engraving Company, in address before the T. P. A.

†From "Information About Engraving"—Teachenor-Bartberger Engraving Company.

MAKING THE HALFTONE

The copy is placed on the upright copyboard of the camera and brought to the right size and focus as in the case of the line copy. The plate is sensitized the same way as the line plate.

1. *Line plate.*



2. *Halftone (60-line screen).*



Fig. 13—*The same copy under two different treatments.*

Considerable manipulation of camera appliances is necessary in halftone work. Only one exposure and one "stop" in the lens are used in line negative making; for a halftone plate two or three exposures and as many stops may be used. For those unacquainted with camera terms it may be explained that an "exposure" is a time interval during which light is admitted through the lens to the sensitive plate. A "stop" is a diaphragm that regulates the amount of light that passes through the lens. It also gives shape to the

dots that are built on the sensitive plate during successive exposures.

If the copy is well balanced in tones, there will be in it a large portion of middle tones with a small amount of deep shadows and high-lights. Such pictures give little or no trouble to the halftone operator. When gray tones prevail throughout and shadows are lacking, measures for increasing

SCREEN DENOMINATIONS



100-line screen halftone



150-line screen halftone



85-line screen halftone



120-line screen halftone



60-line screen halftone



Metzograph screen No. 1.

the contrast of tones may be necessary. If dark tones are prevalent they must be lightened in the final reproduction. The halftone process always makes for decreased contrast.* For instance, a pen drawing with black letters on a background of white paper, although legitimately line copy, may be reproduced by the halftone process. The results are shown in the accompanying illustration. Fig. 13, No. 1, is the line reproduction; No. 2, the halftone. In No. 2 the background is a field of uniform small black dots, giving the impression to the eye of a light gray tone. The face of the black letters is lightened by small white openings. From 1 to 2 there is a great diminution of contrast.

When the copy has black shadows a very small circular stop is used during the first exposure. A piece of white paper is pinned over the copy. White absorbs little light but reflects the most; the black shadows of the copy absorb nearly all of the rays of light and reflect few. The relative size of the dots that will be built on the sensitive plate during the triple exposure depends upon two factors: the diameter of the stop in the lens and the relative amount of light reflected back from the different parts of the copy. Consequently a black shadow in the original copy would not furnish enough reflected light to build dots in the corresponding shadow parts of the negative. The function of these shadow dots in the negative will be explained later.

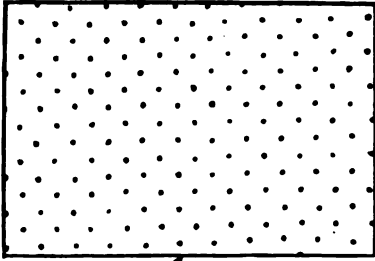
*Halftone, n. *Fine Arts*. An intermediate or middle tone in a painting, engraving, photograph, etc.; a middle tint neither very dark nor very light.

The name alludes to the fact that this process was the first that was practically successful in reproducing the halftones of the photograph.

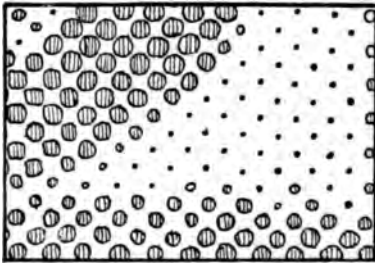
—*Webster's New International Dictionary*.

Tones thus interpreted have a strong tendency to be pulled down from the upper extreme of the tone scale (white) toward the middle tones. An artificial lightening of black passages, necessary from the pressman's standpoint (because black portions of a halftone plate, unrelieved by white dots, are likely to print as a muddy gray) has a similar tendency to work up from the lower extreme of the tone scale toward the middle portion; hence a loss of contrast.

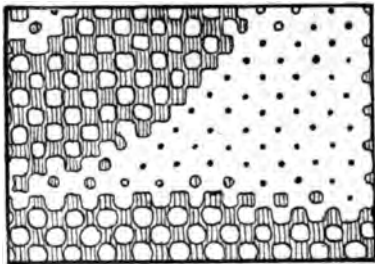
The exposure with the white paper over the copy builds up a field of small uniform dots on the sensitive plate. That is, if the plate were removed from the camera to the dark room and developed at this juncture so that the latent image would become visible, there would appear, not the reproduction of the picture on the copy-board, but a field of uniform, disconnected, round dots.



1.



2.



3.

Fig. 14—Showing the growth of dots on the halftone negative during three successive exposures.

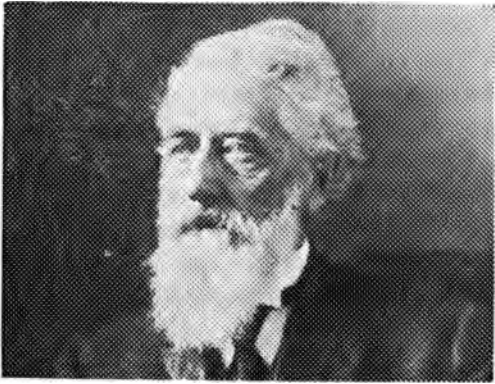
took place correspond to the parts of the original picture that are light in tone. All the dots grew except those in the deepest shadows where the reflected light from the original copy was too

Each dot is a picture of the opening in the lens and is placed behind the center of a square in the halftone screen. Each square in the halftone screen is a focusing area for the propagation of this image.

Fig. 14, No. 1, represents the field of dots on the sensitive plate after the first exposure. During the second exposure (No. 2) certain dots in the field that was formed during the first exposure increase in size. The passages where the growth took place correspond to the parts of the original picture that are light in tone. All the dots grew except those in the deepest shadows where the reflected light from the original copy was too feeble to build up the dots

of the first exposure. It is now apparent that the first exposure with the white paper pinned over the copy was for the purpose of creating dots in the shadow parts of the negative where there fell little or no light from corresponding parts of the original copy.

In the parts of the negative corresponding to the lightest parts of the copy, it is necessary to build the largest dots. The necessity for this will be shown later. The dots must be of such size as to enable them to join at the corners in a checkerboard formation. The third and last exposure, Fig. 14, No. 3, that is given to the negative is for the purpose of enlarging and joining the dots in the high-light passages.



A.



B.

Fig. 15—Showing 50-line halftone and negative made from the same copy.

Fig. 15, A, is a halftone reproduction of a photograph. Fig. 15, B, is a reproduction of the halftone negative from the same photograph.

The lightest tone of A is the collar. This is the darkest in the negative, B. Observe the large, black dots joined at the corners. The coat, collar and necktie which are darkest in the photograph, are lightest in the negative, or rather have the greatest transparency. The black dots in this passage are small, round and isolated. The dots in the background of the negative are larger, approaching the square in shape, toward the upper righthand corner, where they are connected as in the collar.

For the third exposure, specially shaped stops are often used in the lens.

Fig. 16, No. 1, a square stop with extended corners, is sometime called a Horgan stop after the originator, S. H. Horgan. Another name is the "eared" stop because of the fancied resemblance of the corners to ears. A square stop (Fig. 16, No. 2) is often used. Many halftone operators are partial to the round stop (Fig. 16, No. 3) because gradation of tone is best preserved by its use.

Since the dots are images of the stop, it is apparent that the extended corners of the eared stop (Fig. 16, No. 1) will assist their joining in the high-lights.

In Fig. 17 is shown a group of high-light dots behind the square of the halftone screen. The corners of the eared and square dots overlap behind the black lines of the screen. They do this because of the diffusion and bending of the rays of light around the black lines as they pass through the screen to

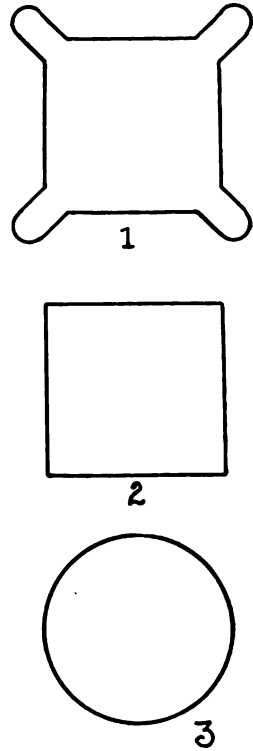


Fig. 16—Stops used during the third exposure.

the plate. The distance between the screen and the plate and the length of exposure regulate this diffusion.

When the square stop is used (Fig. 17, No. 2) the corners join more reluctantly. The likelihood of failure of the dots to join is still greater when the round stop is used (No. 3).

In other words, the operator has the greatest latitude in timing the exposure when No. 1 is used and the least when No. 3 is the stop.

When contrast is lacking in copy, the use of the eared stop insures more brilliancy of contrast but tends to lose details in the shadows. If the original copy is well balanced, so that there is no necessity for change in the relation of tones, the round stop is best.

The length of the exposure depends upon the condition of copy, the strength of the light and other factors. It is a matter of judgment for the operator. Poor copy often causes many unsuccessful trials, spoiled negatives and loss of time. The operator examines with an enlarging glass the condition of the dots after the negative is developed. If the shadow dots are too large and the high-light dots joined too closely, allowing insufficient transparency, he must reduce the size of the dots with a cutting solution. If the high-light dots have failed to join, there is no remedy—the negative must be remade.

A halftone negative requires far more skill and time in the making

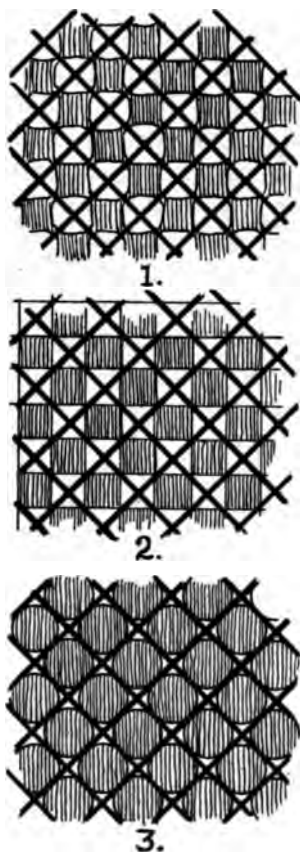


Fig. 17—High-light dots on the negative seen through the halftone screen (magnified).

than the line negative. This is one factor that enters into the higher cost of halftone engraving.

The halftone negative, like the line negative, must be reversed before being used to transfer the image to the sensitized metal.

SUMMARY—THE HALFTONE NEGATIVE

Dots interpreting the tones of a picture are built on a sensitive plate during its stay of several minutes in the camera. A filter, whose pattern is minute squares, is interposed between the lens and the sensitive plate. This filter, or screen, resolves the image of the picture that is on the copyboard into dots on the plate. At intervals, while the glass plate is still in the camera, the opening in the lens is changed from small to larger diameters in order to create a relation of sizes in the dots that are being formed on the negative plate to correspond to the tone relations of the original picture, except that the tones of the negative plate image will be the reverse of those of the original.

Each dot on the negative plate is a replica in shape of the opening in the lens. The size of the dot depends (1) on the strength of light reflected from the corresponding part of the original picture and (2) upon the size of the opening in the lens.

The halftone negative is a light filter used in transferring the image to the surface of the metal preparatory to etching.

ETCHING

Whether the metal is zinc or copper depends, in halftone work, upon the denomination of the screen, the quality desired and the intended use of the engraving. As a rule, when the screen is finer than 100 lines, copper is used. With a screen of 100 lines, or coarser, zinc may be employed. In newspaper work, economy demands the use of zinc. Copper is tougher and more durable, but considerably more expensive.

The difference in the handling of zinc and copper in half-tone work is not materially great. The enamel process is used in sensitizing the surface of the metal when the screen is fine. A coarse screen negative permits the use of the inking process that is employed in zinc line etching. The enamel is a fish-glue bichromate solution similar to the sensitizing solution for line etchings, except that it is much thicker. An added amount of fish-glue gives it a body with which to resist acid.

A piece of metal of the correct size is coated with the enamel solution and dried. Its surface is now sensitive to strong light. The film side of the stripped negative is placed



Fig. 18—The printing frame exposed to light.

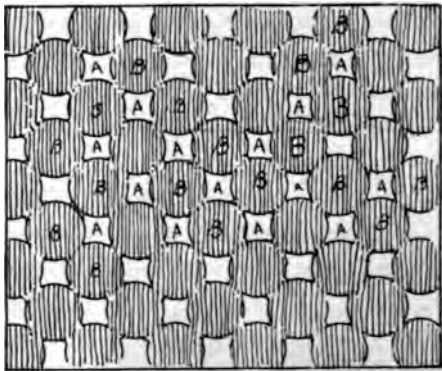
against the enamel surface of the metal and both are locked in a printing frame. After several minutes' exposure to light, parts of the enamel are rendered insoluble. Other parts remain soluble. The parts made insoluble are those immediately behind the transparent parts of the negative. The enamel behind the dots receives no light, hence remains soluble. After the exposure, running water removes the soluble enamel,

leaving the metal bare in those parts. The enamel dots that remain correspond to the transparent parts of the negative.

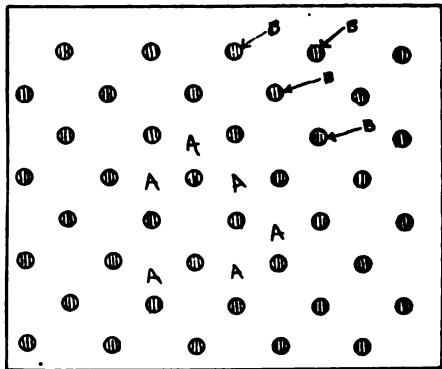
Fig. 19, No. 1, represents the high-light portion of a negative, densely spread with dots joined at the corners. When the image is transferred to the metal, the transparent openings (clear glass) in the negative labeled A will constitute the area of the enamel dots. The bare surface of the metal will correspond to the parts of the negative labeled B.

The enamel dots are those that will be left standing in relief in the finished engraving to yield their black impressions to the paper. The necessity for the junction of the dots in the negative is apparent after a study of Fig. 19. Should the dots B in 1 fail to join, the spaces A will be connected as in 2 and yield too dark a tone in the final print.

No. 2 of Fig 19, represents a shadow part of a negative. Since the transparent ground A is continuous, the enamel on the metal will remain continuous with the exception of the tiny spots back of the dots labeled B. These spots on the metal will retain no enamel, hence will be subject to the corroding power of the acid. As a result they will appear as sunken places in the finished engraving. Their function is to introduce light into the shadows and gray them. Without them the printed halftone would be jet black in the shadows—a condition that



1.



2.

Fig. 19—Showing the relation of the dots on the negative to the enamel dots on the metal. The shaded dots (B) in 1 represent the high-light dots on the negative. Those in 2 represent the shadow dots (B) on the negative. The open spaces, labeled A in both 1 and 2, represent clear glass in the negative which gives way to enamel dots on the metal.

might impair the balance of the tones on the printed page. Shadow dots are especially desirable when the plates are to be stereotyped.

If the shadow dots (B) on the negative, Fig. 19, No. 2, are too large, the print made from the completed engraving will be too gray in the shadows. They will result in a flat, contrastless halftone picture.

In Fig. 20, is shown a picture under two treatments. In preparing the halftone negative for No. 1, the shadow dots were dispensed with entirely. The shadows in this picture



1.

2.

Fig. 20—A halftone without and with shadow dots (60-line screen).

yield a jet black tone entirely unrelieved by white dots. In No. 2, the shadow dots were made large on the negative. The resulting picture printed from the plate is gray in the shadows. A better reproduction of this picture would have shown the shadows not so black as in No. 1, nor so gray as in No. 2. The engraver can regulate the amount of contrast to a considerable extent, although the tones of the original photograph limit him. For instance, it may be possible for him to make a slight increase in contrast in reproducing an extremely gray photograph, but he may not be able to make it into an engraving that will print a picture with well-balanced tones.

When the sensitized metal has been exposed in the print-

ing frame sufficiently long, it is removed and held under running water. The soluble parts of the coating are washed away from the metal. Heat is then applied to harden the enamel, after which the plate is ready for the etching bath. Acid in a rocking tub is dashed back and forth across the face of the plate until the open parts of the metal are eaten down, leaving the enamel dots standing in relief.

The form and area of the dots undergo a change during the etch. Fig. 21, No. 1, represents in the upper left corner (A) the enamel dots in the high-lights before the etch begins. As the etch progresses the acid eats *downward* and *laterally*. The lateral action of the acid decreases the diameter of the dots by undercutting the enamel-protected surface, leaving an umbrella-like fringe. When this fringe is broken off by brushing, the enamel dots (now in relief) have the appearance of the dots in Fig 21, No. 2, upper left corner (A).

It is highly important that the enameled dots in No. 1, A, be as large as possible without being connected at the corners, else the dots would reduce in diameter and finally disappear before sufficient depth had been attained in the etch (No. 2, A).

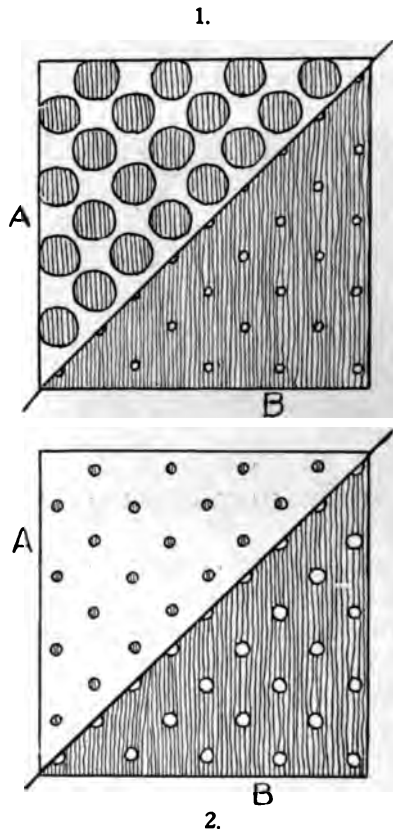


Fig. 21—How enamel dots on the metal plate change during the etch.

In the lower right corner (B), No. 1, is represented the small openings of the enamel in the shadows. When the plate is etched (B), No. 2, these openings have an increased diameter as well as depth.

RE-ETCHING

It frequently happens that after a halftone plate has been etched as far as the dots in certain places may stand, other



A.

B.

Fig. 22—A halftone “flat-etched” (A), and re-etched (B).
(120-line screen)

parts of the surface may need further etching. This is often the case in reproducing a flat or an over-“contrasty” picture.

When the copy is flat and contrastless, re-etching will give brilliance to the high-lights and shadows. Details in the shadows may be brought out by re-etching an over-“contrasty” plate.

Re-etching consists in painting out with acid-proof varnish the parts that are etched enough and in returning the plate to the etching bath. The plate may be removed from

the acid and parts may be painted out again, preparatory to a third etch, and so on, until the relations of the tones on the plate are improved. Between etches the plate-maker may clean the surface of the plate and rub a white powder (magnesia) into the crevices between the dots to determine the condition of the plate.

After the final etch the edges of the plate are beveled or rabbeted by a power machine in order to provide space for nailing the metal to the wooden backing. The mounted plate is then planed on the edges and back (if more than type-high). It is now ready for the printer.



Fig. 23—(A) Pen decoration with silhouette for halftone insert.
(B) A combination line and halftone picture (85-line screen).

COMBINATION OF LINE AND HALFTONE

Combinations of the two methods are represented most frequently by the halftone news picture and its surrounding line border design. The photo is first taken to the art de-

partment, where a pen border design with silhouetted or blackened panels is drawn. The engraver makes a line negative from the drawing. Then he makes separate halftone negatives from the photographs. The line negative is then stripped and

HOW TO REPRODUCE VARIOUS KINDS OF COPY

Compiled by W. H. BAKER, Cleveland, Ohio

Copy	Halftone	Metrograph	Line
Wash drawing, water color, etc. (1)	Good	Good	No
Line drawing (pen-and-ink) (2)	Good if re-engraved	Fair	Best
Crayon, charcoal or pencil drawing (2)	Good	Best	Good
Photograph (1)	Good	Good	No
Scraper board (lines, stipple, etc.)	Poor	Good	Best
Reprint from wood engraving (1)	Fair	Good	Good
Reprint from halftone	Not recommended	Best	Fair if coarse screen
Reprint from line	No	Fair	Best
Lithograph	Fair	Best	Only fair
Steel and copperplate engraving (1)	Good	Good	Fair
Etchings (dry point, etc.)	Fair	Best	Fair
Maps, intricate rule work, etc. (3)	No	No	Good if good copy
Combination wash and pen-and-ink	Good	Good	No
Oil paintings (1)	Good	Good	No
Type matter, writing, etc. (4)	No	No	Best

(1) May also be photographed on wood and engraved by hand: excellent for artistic results. (2) May also be drawn and photographed and cut on wood. (3) Wax engraving is preferable. (4) Wax engraving sometimes better adapted.

—Chart published by the Eclipse Electrotype and Engraving Company, Cleveland, Ohio

into its transparent parts (corresponding to the silhouettes or black panels of the drawing) are inserted the halftone negative films, which are made of such a size as to fit exactly into the transparent parts of the line negative. The print is then made from the negative onto the metal and etched. When the halftone part of the plate is etched sufficiently deep, it is

“stopped out” (painted over) with asphaltum or acid-proof varnish, and the remaining lines of the surrounding border are etched deeply after the manner of line plates.

PHOTOGRAPHIC COPY FOR HALFTONES

*A deep reddish-brown photograph, on gelatine paper, smoothly burnished, with intense shadows and bright highlights, will make the best halftone reproduction. Avoid dead, unburnished copies or photographs containing a bluish tone. It is almost impossible to make perfect work from the matt-finish or gray photograph. In selecting photographic prints for copies, consider well the following: Solio paper, properly toned and given a glacey finish by squeegeeing on paraffined glass or tintype plate, is the best of all. “Aristo Platino” and papers of similar surface do not reproduce well. Platinum paper (smooth surface) with good black color makes good copy. Sepia prints do not reproduce in true values, the darks coming too dark and the lights too light. Of the developing papers, Glossy Velox is one of the best. Carbon Velvet is also good, reproducing like a smooth platinum paper. Excellent results can be had from Azo Grade C, Azo Grade F and the Smooth Artura papers. The glossiness of surface is essential for good halftone work. All rough papers are bad to work from.

Negatives and tintypes should never be offered as copy. Unfixed photos or proofs should never be sent to the engraver, as they turn black when exposed to the light. Remember that a good halftone cannot be made from bad copy, unless artist's time is added to the charge. It is seldom that a photograph cannot be improved—there is usually a necessity to strengthen outlines or shadows and retouch high-lights, to create a greater contrast between the different parts of the picture. Where extra work is necessary it is impossible to

*From “Information About Engraving”—Teachenor-Bartberger Engraving Company.

determine the cost without having the copy for inspection. A halftone reproduction from a halftone print is liable to show more or less "pattern" from interference of the two sets of cross lines.

THE PLATE IN THE PRINTING PRESS

Many factors, including materials, equipment and workers' skill, must be combined with the finished product of the engraving shop before the ultimate is reached—the printed picture. Paper, ink, type and plates are the materials which the pressman takes; the press, rollers, gauges, planers and trimmers belong to his equipment. He combines these elements with such skill as he may command to produce certain effects on the reader's eye, whether the purpose be to sell goods, to inform, or to amuse. How very necessary it is to carry forward to the very last stage of the undertaking the care and skill that have been exercised from the inception of the idea through the making of the plate.

Beginning with the plate, although it has been made type-high the chances are, unless it has a solid metal base, that it has not remained so. The humidity, heat or cold to which the block may be subjected in the printing shop or elsewhere will cause a shrinking, warping or expanding of the wooden base.

Be sure that the block is absolutely flat. An engraving that rocks after being locked up in the form loosens surrounding quads and slugs, which work up and produce inky and blurred impressions on the paper.

How may one tell whether the plate is of the right thickness? A mechanical gauge is now on the market which registers the thickness of the engraving to 1-1000 of an inch. This thickness is recorded on a dial while the engraving is being subjected to the same pressure it receives under the actual weight of the cylinder of the printing press just as if the plate were on the bed of the press in the printing run.

If the dial indicates that the halftone is over type-high, the block is turned down and the wooden mounting is shaved off with a hand or power shaver. The cutter is again tested for height under the dial. If it is now slightly under type high, it is brought up to standard by pasting thin sheets of paper (graduated in thickness to the markings on the dial) to the back of the engraving. If some points are lower than others, they are built up proportionately.

It is customary to underlay the general run of halftone engravings to .918 inch.

Engravings that have an extremely heavy solid tone effect are underlaid to .921 inch to overcome any slurs that might show up in the printing on the bed of the press. These slurs will always appear unless the cylinder of the press has been very accurately and carefully pulled down to exactly the proper height above the bed of the press.

Vignetted halftones and hairline zinc etchings are underlaid to .913 so as to lose the appearance of the hard edges that have always a tendency to show up in the printing. The pressman thus avoids this black appearance of the edge of the halftone before he starts making the overlay make-ready.

The work of rectifying the height of the block should be done immediately before locking it in the form. Further delay might involve a change in thickness.

The fact that a halftone block is perfectly type-high does not mean that it will yield a satisfactory impression on the paper. The edges of the plate have a tendency to print up more strongly than the center. The larger the plate, the more pronounced will be this tendency. In general, the work of regulating the stress of the plate in the press involves preparation of the "underlay" and the "overlay." The underlay is a local treatment of the plate, while the overlay is concerned with the cylinder which passes over the plate in the press. These two treatments are collectively termed the "make-ready."

The underlay is a thickening of the plate by means of paper pasted to the back of the wooden base. In the better grades of printing, the pressman often applies concentric layers of paper to increase the thickness at the center. This is usually used as an inter-layer between the metal plate and its wooden mounting. It is used on the back of the plate only when the plate is very large. Other parts which need additional pressure may be located by proving.

The overlay is a more exact means to the same end. By this, varying pressure is applied to local parts of the plate by increasing the thickness of portions of the cylinder which passes over the plate and forces the paper against it.

Several methods exist, all of which involve the use of a raised or embossed proof of the halftone. The proof is placed on the cylinder in absolute register with the face of the engraving, so that each dot of the overlay registers exactly on its corresponding raised dot of the plate. Unless this last named condition obtains the overlay is worse than useless. Four kinds of overlay are most commonly used. One is a thin sheet of zinc on which a proof of the engraving is printed directly from the plate. A slight etch in nitric acid is given the sheet, producing a raised effect. Another is a chalk relief overlay.

Many capable pressmen claim that the chalk relief overlay offers the best way to get all of the details out of a halftone. This kind of overlay is prepared by taking an impression on the press of the plates to be made ready. The impression is made with a specially prepared chemical ink on a specially prepared chalk coated paper with a glossy finish. This sheet with the printed impression is then immersed in a chemical bath which etches away the chalk on the surface of the paper where it has been touched by the chemical ink. The etching away is, of course, in proportion to the amount of ink, which in turn is in proportion to the solid tone effect in the halftone. The overlay is taken from the bath and dried

between blotting paper. The paper is then very thin in the high-light and very thick in the solid. This overlay is fastened to the make-ready sheet around the cylinder of the press in exact register with the corresponding face of the halftone that is locked in the form on the bed of the press.

There are many advantages to this method of overlay, principally saving in press time due to the make-ready being prepared in advance of placing the form on the bed of the press, and the possibility of saving the make-ready from time to time for additional runs. The printing results are said to be much finer and the method of making ready more interesting than the hand cut overlay method.

The two other methods are based on "pulling" a proof from the engraving and building an embossed effect from the inked proof on paper. This is done by dusting emery powder across the surface. The powder that adheres to the ink is incorporated with it by a slight heating of the paper. A smooth varnish is afterwards applied.

The make-ready is impracticable for newspaper plates. The most that can be done for these is to add to the thickness of the block by pasting layers of paper on the back, without giving time to a local increase in thickness. Then, too, a proper overlay will secure the necessary stress in the press and give sufficient pressure from above on the correct areas. Any attention to them whatever is an improvement on the tendency of many pressmen to lock the block in the form without any preparation.

The discussion thus far has been mostly of means for increasing pressure. Too great pressure, on the other hand, is as much an evil as insufficient. The edges of a halftone plate will print harshly and even threaten to break through the paper. The small raised dots in the high-lights may break down, causing a dirty smudge in corresponding parts of the final print. A line engraving suffers especially from too great

pressure. The "shoulders" of the metal left on the plate by the router drill may show up in the print.

The remedy is to decrease the thickness of the block. Sandpapering the wood base may be resorted to, although this crude method is not likely to produce uniform thickness. Here again, a type-high machine is of the utmost value to the printer.

Careful cleaning of the plate with gasoline and brush before starting the press will obviate another evil, dirty plates. Brushes with fine metal bristles are now on the market for the purpose. Brushing at an angle of 45 degrees (coinciding with the direction of the rows of dots on the plate) removes the bits of lint, ink, and other matter that accumulate between the dots. Clean all plates before filing them away. If lye is used in cleaning forms containing type matter and engravings, it should be neutralized with diluted acetic acid or vinegar, because lye tends to corrode some metals, especially zinc. Never hold a paper wrapping of a plate, especially a copper plate, in place with a rubber band, since rubber has a corrosive effect. Fasten the wrapper with a gummed strip or piece of string.

Improper distribution of ink may be the result of using stiff ink in cool weather or soft ink in warm weather. Use seasonable rollers, free from holes and other defects. Never use soft ink on a hard roller.

Engravings that are etched too shallow will never give satisfactory results, no matter how careful the presswork. The printer may easily diagnose the trouble in the case of zinc line engravings, inasmuch as the raised parts of the printing surface are comparatively far apart. The depth of the etch is more easily discernible than in a halftone. Experience will soon teach one what to expect in a satisfactory line etching.

Gauging the depth of the dots in a halftone plate is not so easy. Some printers profess to do this by rubbing the tips

of the fingers or the palm of the hand across the plate to get the "feel" of the dots. The use of an enlarging glass would be much better.

A more scientific method in gauging both kinds of engravings is the use of a micrometer instrument especially designed for the purpose.

Another instrument of value to printers is a gauge for determining the screen denomination of halftones. This information is of the greatest value in deciding the kind of paper and ink. The screen denomination of a halftone that has been newly made is known, but after an engraving has been stored away and later brought out for use, the screen number is probably forgotten. The printer would do well to mark the numeral on the plate before filing it away. If an old halftone of unknown denomination is brought in by a customer the problem may be vexatious. At least one engraving firm, as a mark of service to the customer, has established the practice of stamping the screen numeral with a die on the beveled edge of the metal.

HOW TO DETERMINE PROPORTIONAL REDUCTION

In this specific example, the drawing AEXF is to be made into a plate $2\frac{1}{2}$ inches wide. The printer wishes to know before the engraving is made what will be its height.

From the corner A of the drawing (Fig. 24) measure a distance AB ($2\frac{1}{2}$ inches) on the base line AF. From B erect a perpendicular line BC to intersect the diagonal AX. The distance BC can be measured. Its length, $3\frac{3}{4}$ inches, will be the height of the engraving.

These lines are to be made lightly with a pencil and are to be erased before the drawing or photograph is sent to the engraver. They should not be made a part of the instructions given to the engraver.

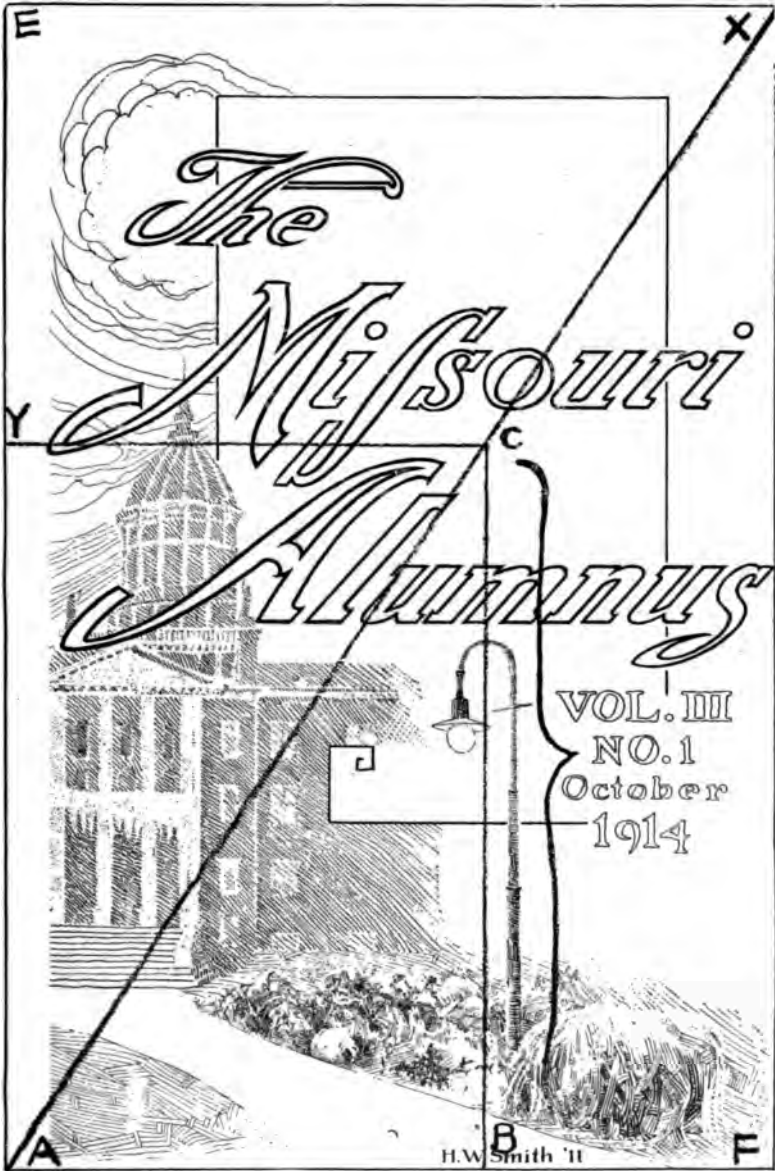


Fig. 24

HOW TO DETERMINE THE PROPORTIONS OF A DRAWING

In this problem the size of the engraving (not made as yet) is known. The draftsman wishes to know what must be the proportions of his drawing (also not made), so that it may be reduced to the proper size.

In Fig. 25, AB-CD represents the desired size of the engraving. Extend indefinitely the lines AB and BC. Extend the diagonal BD indefinitely. Upon one of the two extended lines AB or BC (BC for example), lay out a width BX. This will be the width of the drawing. The distance BX represents an arbitrary decision of the artist. He can make it twice or thrice the desired width of the engraving. It is better to make it no greater than three times.

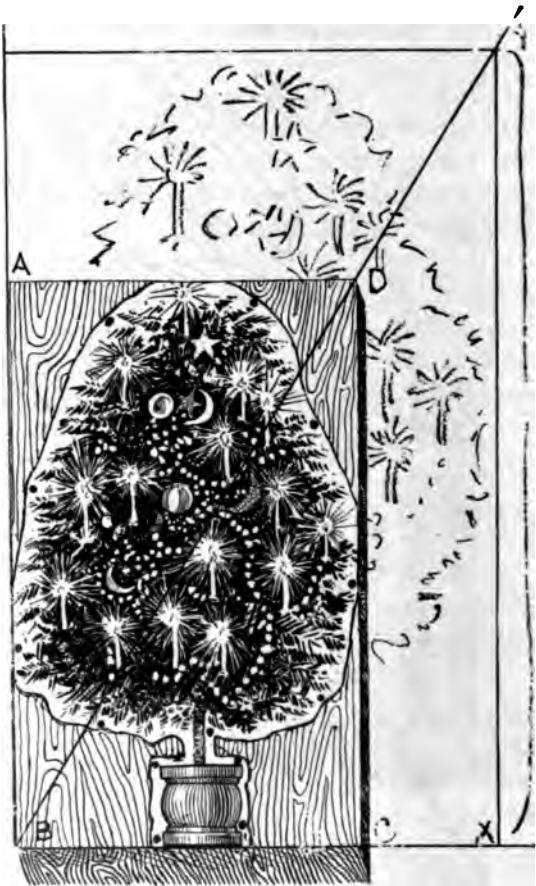


Fig. 25

Erect the perpendicular line XY to intersect the extended diagonal BD. XY, measured in inches, represents the height that must be given to the drawing.

THE MATHEMATICAL METHOD

If the figures representing the proportion of the copy and engraving are non-fractional the problem may be calculated mathematically. If the original copy is 8 x 12 inches and the width of the plate is to be two inches, the height of the plate may be calculated thus: 8:12::2: ? The missing factor will be found to be 3.

If the engraving is 15 x 9 inches and the artist wishes to know how large to make the drawing, he must choose first some arbitrary or convenient scale of enlargement, say twice the dimensions of the plate. This would cause the drawing to be 18 inches wide (2 times 9). The ratio would be 15:?:9:18. The missing factor representing the height of the drawing will be found to be 30.

HOW TO ORDER ENGRAVINGS

I. Halftones.

Paste a strip of paper on the upper or lower edge of photograph to be reproduced. Upon it write:

(a) Desired width of the printing surface† of engraving in inches. (Indicate specifically with arrow lines the outermost points to be included, when only a portion of the picture is desired in the finished plate. If entire copy is to be reproduced, allow marks to extend to the edge of photo.) The block will be larger, as required by the bevel for tacking.

If photograph has a margin, use the margin for marking. The grease pencil is most suitable for marking on photographs. It is not advisable to use pen and ink. When mark-

†The size of an engraving means the printing surface—not size of block on which it is mounted (although the charge is made upon size of block). Single column or smaller halftones usually are trimmed nearly flush on sides, and tacked to block on the bevel at top and bottom. Larger sizes of halftones need about one-sixth inch block margin additional to printing surface for all-around bevel and tacking.

ing on the back of an unmounted photograph use a soft pencil, being careful not to press too hard, as the lines are liable to show on the face of the picture when the negative is made.



Reduce to
 $3\frac{1}{2}$ "

120-line half tone on copper,
 Square finish without border.

Return by Apr. 2-'16
 A. R. Hilderbush,
 Columbia, Mo.

Fig. 26—Specimen copy for halftone with directions for the engraver.

- (b) Kind of screen to be used.
- (c) Kind of finish—square, outline, vignette or oval.
- (d) Indicate if special work on photo or plate is desired—"retouching" of photo; mortising or "tooling-out" on plate; special border design.
- (e) Name and address of sender.

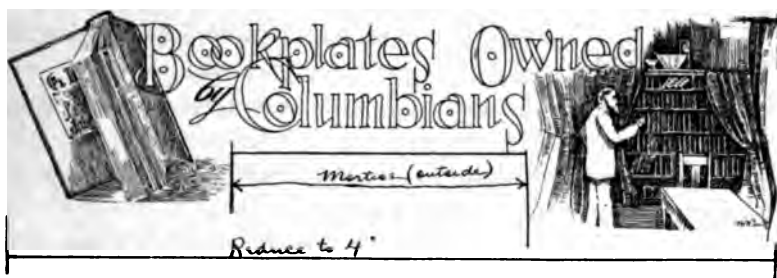
(f) Specify time limit for return of engraving.

Mail with flat cardboard covering.

II. Line Engravings.

Leave sufficient margin around drawing. If copy is a page of printed matter, or clippings, mount it on white cardboard. Touch with black (India) ink any gray spots on letters. Mark on lower margin in pencil:

(a) Desired width of engraving in inches. (Indicate outermost points with horizontal arrows).



Zinc line etching. Return by Mar 15 '16 to
William Blank,
Columbia, Mo.

Fig. 27—Specimen copy for line plate with directions for engraver.

(b) Whether special work is desired (mortising, etc.).

(c) Name and address of sender (may be written on back of copy).

(d) Time for return of plate.

In ordering plates it is well to enclose in a separate envelope a statement confirming these instructions. If there should be anything in doubt, which may be left to the judgment of the engraver, state the problem as clearly as possible.

ENGRAVING DEFINITIONS

Halftone, square plate—A halftone in which the outside edges are rectangular and parallel; may be with or without single black border.

Halftone, outlined—A halftone with the background out-

side of the object entirely cut away, leaving a definite edge without shading or vignetting.

Halftone, vignettted—A halftone in which one or more of the edges of the object are shaded from dark tones to pure white.

Halftone, outlined and vignettted—A halftone in which part of the background is cut away and part vignettted.

Halftone, oval—One whose outer edges form an oval.

Retouching—Brush work done by an artist on original photo copy.

Mortise—To cut out portions of a plate for insertion of type in the block.

Tooling-out—Hand-chiseling on plate to lighten the tone or to produce a white space.

Special border design—Any decorative surrounding of a picture other than straight lines.

Direct halftone—A halftone to produce which the screen negative is made by direct exposure of the article itself, and not from photograph or drawing.

High-light halftones—Also known as “facsimile” halftones, are engravings in which the dots in the high-lights are eliminated by special photo-mechanical methods, instead of by hand tooling. High-light halftones are priced at four times the Scale rate for halftones. This rate includes the necessary deep etching, routing, finishing, etc.

Newstone—Trade name applied to a halftone etched on zinc, suitable only for coarse reproduction, principally for newspaper use, with screens of 100 lines to the inch and coarser. A zinc halftone should yield at least 100,000 impressions before deteriorating. A halftone that is to be used continuously, in a standing ad, for example, should be made in copper if finer than 85 lines.

Duograph—Two halftone plates made from one copy and usually printed in black and one tint, or two shades of the same color, the two plates made with different screen angles.

Duotype—Two halftone plates made from one copy, both from the same negative and etched differently.

Two-color halftone—Two halftone plates, either (or both) an etched plate containing parts or all of the design, to be printed in two contrasting colors.

Three or more color halftones—Same as definition of two-color halftone, using three or more etched halftone plates.

Three-color process halftone plates—Printing plates etched on copper produced from colored copy or objects, to reproduce the picture or object in its original colors by a photochemical separation of the primary colors, and etched halftone plate to reproduce each separate color, usually printed in yellow, red and blue. An approximate result may be obtained from one-color copy by using the skill of the workmen in securing the color values on the etched plates.

Four-color process halftone plates—Same as the three-color process, with the addition of a gray or black plate.

Combination halftone-and-line plates, black only—Made of two negatives—one halftone and the other line—the films stripped together, and printed and etched on one plate.

Metzograph—Halftone made by the use of a grained screen instead of a cross-line screen. The picture reproduced by this screen has a pebbled softness of tones admirably suited to the interpretation of certain subjects, such as the foliage of trees, a growing crop of grain or grass, fur-bearing animals, a rough stone wall. Commercially, the screen is coming into favor for the reproduction of garments, textiles, furs, feathers, etc. When a subject demands a firm, "contrasty" treatment, the metzograph is not so good as the halftone. A metzograph plate is slightly more expensive than a halftone.

Ben Day—Name applied (from the inventor) to a mechanical shading or tinting medium. Gelatin films, upon which are various lines, dots, stipples or grains, and light and dark patterns of odd styles, are used for laying tints for one or many colors. The design for tinting is made in relief on

the gelatin film which permits its surface to be rolled with ink. The film is placed in a machine and the operator, through the aid of a stylus, transfers the design on negative, metal or drawing.

Deep etching—Additional etching made necessary to secure proper printing depth where this cannot be accomplished by routing, and usually caused by the use of dense black lines, or line negatives and halftone negatives being combined in one plate.

Reverse etching—Plate (usually a line zinc etching) in which the subject or copy is reversed from black to white or from white to black.

Embossing plate—A plate cut or etched below its surface for the purpose of raising the image of the printed surface.

Stamping die—A relief plate engraved on brass or zinc for stamping book covers or similar surfaces.

Pen drawing—Made by pen and India ink, in lines, dots or stipples, being a copy purely of black and white, to be reproduced by the zinc etching process.

Wash drawing—Made by a brush in washes with a single pigment of black or dark color soluble in water, to be reproduced by the halftone process.

Water color drawing—Same as above, made in washes with a combination of several colors. Reproduction may be by process color halftone plates or by redrawing and by combination of halftone with Ben Day line plates.

Sketch—Usually made in a rough, quick way with pencil, crayon or brush, to suggest the composition or style of a prospective drawing, to be completed later. A sketch (or "layout") is a preliminary to a drawing, and is rarely, if ever, reproduced direct.

Drawing—The finished work of the artist (either by brush or pen). It is the copy from which reproduction is made direct. It contains every detail desired to show in the finished photo-engraving.

Retouching—Usually hand work of an artist, or air brushing, on photographs for the improvement or change of copies, or the addition of details not shown in the original.

Air brushing—Method of placing smooth, tint surfaces on a photograph or wash drawing by an invention which blows a liquid pigment in a spray through a tool by aid of compressed air.

ENGRAVING CHARGES

A fixed charge is made on a halftone or line engraving below a certain number of square inches in area, no matter how small may be the plate. A plate coming under this rating is called a "minimum." Beyond the minimum size, a scale rate is charged up to a size containing 100 square inches, beyond which a square inch rate is charged. Extra work, such as mortising, applying Ben Day mechanical tints, special finishing on halftones, retouching on photographs, etc., is charged on the basis of the time of the skilled employe.

Care in preparing copy may result in a saving to the user of engravings. Avoid sprawling a drawing over a large area in which much white space appears. Make the drawing compact. It may be possible then to order the engraving made smaller and save charges, if it is beyond the minimum in size. The size of the drawing, otherwise, has nothing to do with the plate charges, except in the case of copy of unusual size or character which may give extra trouble to the plate-maker.

In a series of drawings or photos, if possible, make the copy of such relative proportions as to allow the same scale of reduction for each. Try to avoid having one twice the final size, another three times, etc. Make all twice or three times the reduction size, as the case may demand. The engraver may reproduce several pieces of copy on one negative when they are of similar character and are on the same reduction scale. This helps him to keep down expense and to add to his service. In figuring the area of a plate, preliminary to

fixing charges, the engraver multiplies the greatest width by the greatest height (block measure). An L-shaped plate (one with a corner mortised out) would cost even more than if the block were left whole, because of the extra work of mortising.

The manufacturing photo-engravers five or six years ago got out of the rut in which the printing industry had been mired for years—fixing charges that had no relation to the cost of production. Through their organization, the American Photo-Engravers Association, much has been done in the way of standardization of trade terms, trade methods and trade charges.

The standard scale of prices supersedes the old incorrect square inch method, which after years of cost-findings was found to have no relation to cost of production—thus being unfair to producer and consumer. Under the old method many of the small sizes of plates sold below cost, and the profit of larger sizes was absorbed in the loss, thus making it nearly impossible to secure a just and fair average profit. The scale is based upon exact cost knowledge, and is claimed to be a scientific, correct and satisfactory gauge of values. The scale is a basis of values intended to be net, but, owing to fluctuations of costs, may have a percentage added or subtracted to secure market prices. It is a much simpler way to ascertain prices than by the old method of computation.

The following pages give the basis, formula and details of present charges.

BASIS OF CHARGES FOR ENGRAVINGS

The basis of charges is the Standard Scale of values of Photo-Engravings, which, at present costs, is devised upon the following formula:

Square finished halftones, \$3.00 (initial fixed charge) plus 15c per square inch, up to 100 inches; 18c per square inch thereafter; minimum, \$3.75.

Zinc Etchings, \$2.00 (initial fixed charge) plus 10c per square inch, up to 100 inches; 12c per square inch thereafter; minimum, \$2.50.

It is well to keep this information in mind for practical use in the absence of a printed scale (always remembering that price is figured on base measure, which is $\frac{1}{4}$ -inch additional to printing surface of halftones).

A copy of the scale will be mailed by any engraving house on request.

Prices do not include postage or express charges.

On long narrow plates, figure the width as one-fourth the length. (This is necessary because of waste on large negatives.)

All plates charged at block measure (not printing face). In estimating the size of halftones, add one-fourth inch to the length and width for bevel.

Unmounted plates same price as blocked.

Plates made from copy requiring a reduction to less than one-sixth its length or width, double Scale price.

1. HALFTONES—Prices are based upon reproductions made direct from photographs or wash-drawings furnished (without alterations or extra work on copy or plate), square finish, mounted on wood, block measure according to scale.
Metal base, 15c per square inch extra. Minimum \$1.00.
2. Halftones from paintings, or direct from the object, charged extra, according to the extra time involved. (Where colored copy requires a separation negative in order to produce a suitable halftone, an additional charge is made on the basis of an isochromatic negative and print.)
3. Retouching, altering or improving copies and grouping photographs, charged as time work, and billed separately from plate charges.
4. Vignetted or outlined halftones 50% extra. (Halftones

from which all waste metal can be removed with a bev-
 eler only, are to be considered "Square" plates. All other
 are considered as "Outline" or "Vignette" plates.)

Oval finish. Finishing halftones in oval or circular
 forms 25% extra.

Hand tooling, inside cutouts, re-etching and burnish-
 ing charged extra as time work. Net.

- 5. Halftones finer than 150 line, 25% extra.
- 6. Duplicate halftones, square finish, ordered at same time
 as originals, 15% less. When duplicate outlined or vig-
 netted halftones are ordered, the 15% discount applies
 only on the basis of a square finished plate. It does not
 apply to the 50% charge for outlining and vignetting.

Example: One duplicate halftone	\$6.00
Discount, 15%90
	\$5.10
Outlining, plus 50% of Scale price	3.00
	\$8.10

- 7. Extra negatives for halftone groups, one-half Scale price
 (Where extra negatives are made and inserted into a
 group or combination, they should be figured at one-half
 the Scale, based on the size of the negatives after they
 are inserted.)
- 8. Inserting negatives and double-printing charged extra as
 time work. Net.
- 9. Proofs. One finished proof and one file proof are fur-
 nished with halftones and zinc etchings. Additional
 proofs 20c and 15c each respectively, on paper up to
 7x11 inches. Larger sizes, halftone proofs, 30c each.
 zinc etching proofs 20c each.
 Color process plate proofs. Three finished proofs
 and one file proof. Additional proofs 65c each.

Zinc and combination color plate proofs. Charged as time work. Net.

10. Two-color halftones, square finish, requiring color separation negatives, or from black-and-white copy to conform to color scheme furnished, seven times Scale price. Minimum charge (10½ square inch) \$32.50.
11. Three-color-process halftones, square finish, ten and one-half times Scale price. Minimum charge (12 square inches) \$52.50.
12. Four-color-process halftones, square finish, fourteen times Scale price. Minimum charge (10½ square inches) \$65.00.
13. All manipulations on color process plates aside from the reproduction of straight copy and involving hand labor, charged additional as time work. Net.
14. Three or four-color-process plates made from autochromes, 50% extra. From black-and-white copy, 25% extra.
15. Anchoring halftones on block, 35c for first anchor, 20c for each additional anchor in same block. Net.
16. Combination line and halftone plates and line etchings on copper, double halftone scale. This includes one halftone negative and one line negative (largest in each case). Additional negatives are charged according to Nos. 7 and 22. Inserting charged extra as time work.

Combination halftone and line plates on zinc, double zinc etching scale. Additional negatives and inserting charged extra.

17. Zinc halftones, 100 line screen or coarser, 25% less than copper halftones. Catalogued and sold under the trade name of Newstones.
18. Line etchings on copper, 75% additional to halftone figures on scale.
20. ZINC ETCHINGS—Prices are based upon reproductions from black-and-white line-drawings or prints furnished (without alterations to copy or plate), mounted

on wood. Block measure according to scale. Metal base, 15c per square inch extra. Minimum, \$1.00. Line etchings on zinc heavier than 16-gauge, and up to 11 points thickness—double zinc etching figures.

21. Reproductions from lithograph or steel plate copy, script, penmanship, shorthand, scientific or other difficult copy, charged 50% extra.
22. Extra line negatives, one-half Scale price.
23. Inserting negatives and double printing charged extra as time work. Net.
24. All etchings of tint and Ben Day plates, each plate 50% extra.
25. Laying tints and painting-in color plates charged as time work. Net.
26. All color plates to be charged at the same price as for the largest plate of the set.
27. Reverse etchings, black to white, or white to black, mounted on wood, 50% extra. Hand tooling extra, charged as time work. Net.
28. Mortising on wood, outside 20c; inside 30c; on metal, outside, 35c; inside, 50c. Irregular mortises 10c per corner. Net.

Mounting. All original engravings by any process are invariably mounted on wood. Plates are never mounted upon metal base unless specifically ordered that way, and for which extra charge is always made.

ELECTROS AND STEREOTYPES

Electrotypes, or electros, are duplicates of original line and halftone engravings. An electro may usually be distinguished from an original copper or zinc plate by the greater thickness of its metal face. An electro made from a zinc line etching is usually quite successful. A halftone electrotype is successful for screen denominations up to 150 lines. It is never quite the equal of the original.

It is well to remember that since such plates are dupli-

cates they are not made directly from original copy. A wax impression of the original plate or type is placed in an electrolysis bath, where it receives a deposit of copper. This thin facing of copper is then backed up with lead and mounted on wood to form a printing plate.

The process offers the advantage of cheapness and convenience to the advertiser. A whole advertisement, including type and illustrative engraving can be duplicated in one plate by electrotyping. The process offers a distinct advantage to an advertiser who wishes to run the same ad simultaneously in several publications.

Advertisers who order signature engravings and other plates that are to be repeatedly used in the press, should be advised to include an order for electros with the original order. After thousands of impressions are made from a plate, it begins to show signs of wear by blotting or yielding indistinct lines. For every desired size of electro an original engraving must be ordered, inasmuch as the electros are made from the original engraving. Most engraving houses can take care of orders for electros along with orders for engravings by placing such orders with electrotyping concerns for the customer.

Stereotypes are another kind of duplicate of original line and halftone engravings. They are usually cheaper than electros and are inferior in quality of print which they produce.

In the process, a paper impression is first made from type matter and engravings. This impression, which is called "matrix," or "mat," serves as a mold for hot metal. The metallic impression taken from the matrix is the stereotype.

Stereotypes are a useful kind of plate to the newspaper. There are several points to be remembered by the advertiser who furnishes this kind of plate to a medium. If the publication is printed on the perfecting press using curved stereotype plates, he may send the matrix. Casting may be done in the printing plant. If a flat bed press is used and no stereo-

typing equipment exists in the plant, he should send the plate already cast and mounted.

The limit of screen fineness in a halftone that may be stereotyped is 100 lines.

*A simple method for making mats from type that may be adapted to the needs of the small newspaper shop is as follows: place the type in a job form and lock up the form ready for the job press, or if it is large enough, place it in

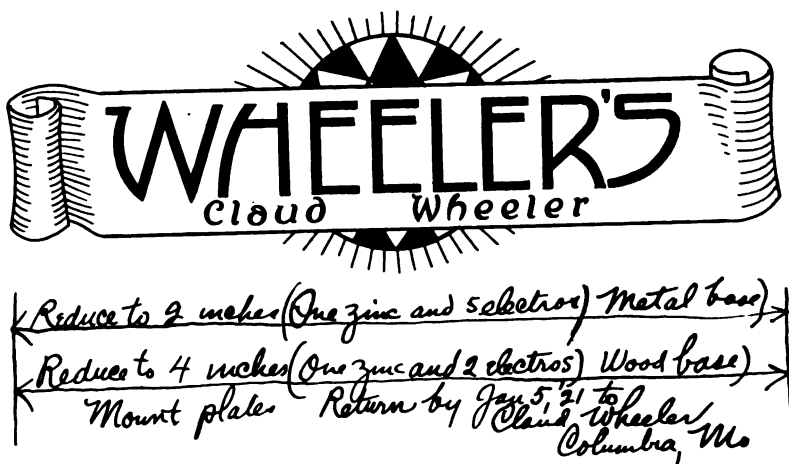


Fig. 28—Specimen copy for an order for electros.

the cylinder press. Cut a piece of good medium weight blotter paper just the size of the casting box. Place the piece of blotter on the top of the press blanket. Under the blotter place a piece of felt or any piece of rubber blanket from the press. Take the impression and the type form will be pressed into the blotter in the form of a mat. If the pressure is too great, it will crack the blotter and spoil it. If there is too little impression, the mat will be shallow and the resulting cast will smudge up between the lines of type.

*This method is used successfully in the shop of Will Curtis, publisher of the "St. James Plaindealer," St. James, Minn.

After the casting is made the high places between the printing lines may be chiseled down. Chiseling will not be needed if, before the casting is made, bits of straw board are pasted on the back of the mat in parts corresponding to the open places in the final print.

The mats may be used for small standing ads (business cards) and for headings in the paper such as "County Correspondence," "Personal Mention," the editorial heads, and headings for the feature departments of the paper.

Better for the "home-made" mat than blotter paper is a special kind of paper which is now on the market.

A STEREOTYPING OUTFIT FOR THE SMALL NEWSPAPER SHOP*

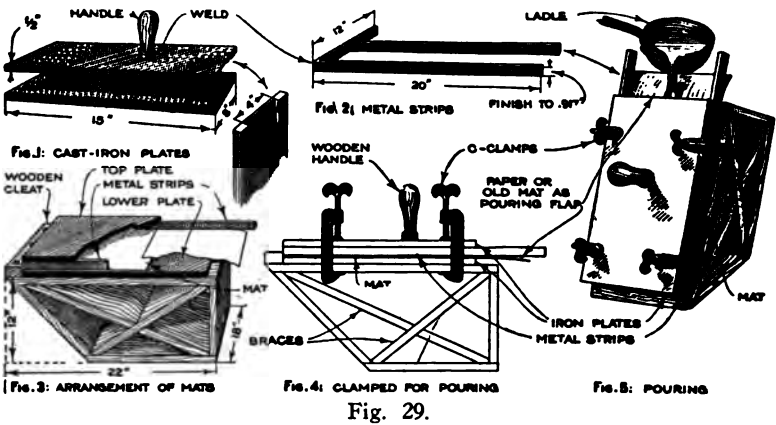
The allurements of molten linotype metal has caused many printers in country newspaper shops to experiment with stereotyping. Few who have been in the game eight or ten years have not tried it. Some results have been good, considering the crudity of means available.

*This chapter was originally written by the author for "Popular Mechanics" and was published in that magazine in the issue of June, 1920. The illustrations, electro of which is furnished herewith by courtesy of the publisher, were drawn by staff artists of the magazine from rough sketches supplied by the author. Since the magazine article was published, some newspaper friends of the author have reported difficulty in getting plates and strips polished in machine shops. That it can be done is proved by the experience of the Columbia Evening Missourian which made and used such a casting box for more than a year. During that time several hundred serviceable castings were made. It is the opinion of the author that eventually the newspaper will purchase a commercial equipment; he does not mean to offer the above described outfit as more than a means for educating the shop staff in the elements of stereotype casting. Such an outfit is inexpensive and hence can be used to test the responsiveness of the advertisers of a given community to a mat and stereotype casting service.

Should the newspaper prefer, it can buy a small but practical casting box for somewhat less than \$50; such outfits are on the market.

The first essential is a casting box. In case of necessity, it may be made from two old mounted electrotypes, three strips of wood, and two to four clamps. This is not an outfit that will stand continued service, because of the warping of the wood, necessitating frequent replacing of parts. If metal parts are substituted, the difficulty is overcome.

With this in view, two flat cast-iron plates, as illustrated in Fig. 1, may be picked from the scrap pile of a local junk dealer. A convenient size for the making of small castings is 8 in. by 15 in.; this size will accommodate a three-column, 10-in casting. It is sometimes possible to make a heading six



or seven columns wide, in a box of this size, by casting in two parts and carefully joining the ends. The cast-iron plates should be at least $\frac{1}{2}$ in. thick. Each should be finished smooth on one side, and polished. Attach a handle to the upper plate, consisting of an iron rod welded to it, and covered with a wooden jacket. Bevel a wide slot in one end of the same plate, this to be the "pouring" end.

The casting box is completed by the three metal strips, shown in Fig. 2, which will hold the plates apart and give thickness to the casting. At this stage it must be decided whether the castings are to be type-high or thin, in the lat-

ter case necessitating wooden mountings. The thin plate is more easily trimmed, and moreover it "ties up" less linotype metal, but it is more difficult to cast. The metal is more likely to chill while being poured, because the volume is small and the contact surfaces are close together. With such an outfit as this, therefore, it is better to make the castings type-high. For this purpose, procure three strips of scrap iron. Dress and polish them to a width of about $\frac{3}{4}$ in. and a depth of .917 in., or .001 in. less than type-height. Weld the short strip to one of the long ones, at an angle of 90 degrees, thus making two strip units.

A stand or base for the casting box may be made from a stout wooden box, sawing thru the box at an oblique angle, indicated in Fig. 3. Remove the sides; nail a board to the sawed ends, and brace well inside. Nail a wooden cleat across the top surface near the sawed end. Lay the lower casting plate on the top surface, with one end resting against the cleat. Procure four stout C-clamps from a hardware store; for a casting box of this size only two will be needed at a time, but it is well to have two in reserve.

Cut from the sheet the desired portion of the mat, taking care to divide equally the flat depressed space surrounding the image. Cut out a piece of thin, stiff paper, having the same width as the mat to be cast. Paste it to the mat, lapping over as shown in Fig. 3. See that the paste is thoroughly dry, and then lay this mat unit on the lower plate; the paper is to serve as a pouring flap. Place the two metal strips on the depressed edges of the mat, taking care that the strips are in proper alinement with the lines of the mat image, and also that the strips do not cover any lines to be cast. See that the ends of the metal-strip units join closely, to prevent leakage of metal. Lay the upper plate on the strips, and clamp the casting box together as in Fig. 4. Tip the mounting box over on the oblique end, carefully skim the metal, and ladle it quickly, as illustrated in Fig. 5, into the open end. Good results can also be obtained by using a piece of old

mat lapped over the good one instead of thin paper, except that the pressman is then more likely to have to correct uneven thickness of the casting, by pasting paper to the back of it.

After two or three minutes the metal will have "set"; then remove the clamps, the top plate, and the two metal strips.

To insure success with the first cast, the casting box should be heated. This may be done by leaving out the mat and filling the box with molten metal. The mat should also be warmed in advance, to prevent blisters on its surface.

If an inside mortise is desired, saw an old wooden electrottype mounting to the required shape, and lay it on the surface of the mat in the proper place. Fasten with two brads, inserted from the back of the mat. After such a casting has been made, care should be exercised in loosening the mat from the wood, which is now solidly gripped by the metal. The wood may be removed with a chisel.

The most laborious part of the process—unless the shop is equipped with that very useful machine, the saw trimmer—is sawing and trimming the castings. A vise and a carpenter's handsaw will answer that purpose, as linotype metal will not dull a wood saw as quickly as one would expect. A coarse flat file or rasp will smooth the edges. It is not easy to trim the plates square unless a "shoot board," or squaring plane for wood or soft metal is provided. This may be bought from a photoengraving supply shop for \$50, or thereabout.

A MATRIX FILING SYSTEM

Advertising illustrations are now prepared and syndicated by a number of concerns who employ artists and advertising writers. These workers, who are thoroughly trained in their specialties, furnish pictorial ideas in many lines of retail trade, thoroughly abreast of fashion and the market's trend. The illustrations are usually sent out in matrix form.

These art services are sent out once a week or once a month.

Newspaper ad managers' services may be obtained from the mat concerns. Their illustrations usually cover a variety of commodities. Specialty services for the individual merchant in a given line may also be obtained.

Matrix illustrations will be of little help to the newspaper manager unless an efficient filing system is devised. Without a system much time is lost in searching through the proof sheets, which are sent originally with the mats, for the needed picture. If the mats are piled in a corner of the office, the task of finding the mat corresponding to the proof is well-nigh hopeless and without the mat the making of the plate is impossible.

To file away the mats by months is one method that may be used. Corresponding proof sheets may be nailed to the top of a counter—perhaps two files, if duplicate proof sheets are furnished as is nearly always the case. One file should be kept intact; the other may be clipped from by the members of the newspaper's selling staff. If the date is not already impressed on the mat under each illustration, it should be written or stamped, to correspond with the date on the proofs. Inasmuch as the illustrations on the mat sheet are later probably cut apart, the necessity for the date in connection with each illustration is obvious.

At best this system is a makeshift for in time there will gather such an accumulation of mats in each monthly compartment as to compel a discarding. Of course, men's and women's fashion illustrations of last year may be discarded without hesitation, but many other designs such as hand-lettered headings and illustrations for the various specialty shops can be used again, no matter how old. Some of the larger newspapers discard ruthlessly all of last year's mats, but with the smaller paper that has perhaps only one or two services and no art department of its own a variety of subjects is desirable. How then may such material be kept without confusion?

More efficient than the plan of filing by months is one which classifies mats and corresponding proofs by subjects. Thus when the advertising salesman wishes to find an illustration of an oxford shoe, instead of looking up the proof for March or April on the supposition that files of these months *ought* to contain such an illustration, he looks up in the filing case the subject SHOES.

*The filing case (Fig. 30) should have four drawers large enough to hold full sheets of matrices when they are placed

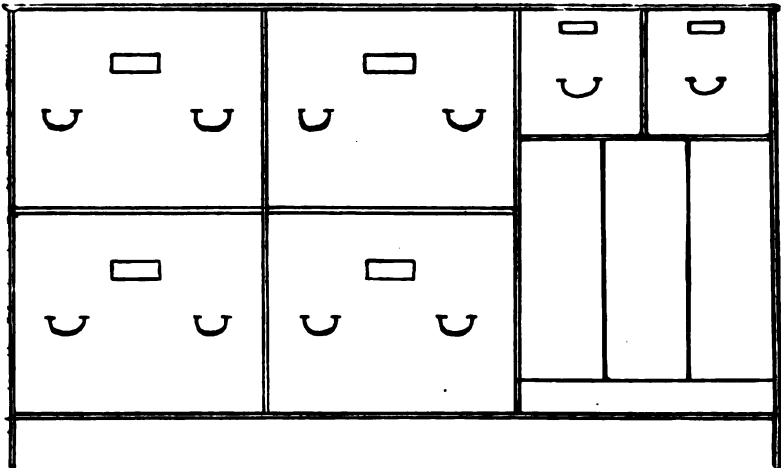


Fig. 30—The four large drawers are used for the matrices. The two small drawers (upper right) are proof files. The three compartments (lower right) are for current matrices.

on edge in the drawer, or at least large enough to hold the largest matrices in the service. One or two small drawers are sufficient to hold the proofs of the matrices that are filed.

Filing the matrices and proofs as soon as they are received is difficult because of the rush of newspaper work,

*This represents the work of a student, Thomas B. Hammond, in the course, Problems of Advertising, in the School of Journalism of the University of Missouri.

and there are advantages to be gained by not filing them immediately. Many of the illustrations of the current and preceding month must be used immediately if at all. The newest illustrations are the ones most used and should be kept conveniently together. Again, if the matrices and proofs are filed immediately the files will be cluttered up with out-of-date illustrations, such as fashion illustrations, making frequent "house cleaning" necessary.

To keep the new matrices from being thrown about, the cabinet should contain three compartments (lower right side of Fig. 30) each large enough to contain the matrices received during a month. After they have been on hand for two months, those that are no longer useful may be discarded and the rest of them filed at leisure.

To buy guide cards large enough for the matrix file will be a needless expense. Six or eight ply railroad board can be cut to make satisfactory guide cards.

A classification of the matrices and corresponding proofs according to subjects is satisfactory but unnecessarily detailed for the small newspaper. A classification according to business and special classes is not as bulky and offers the additional advantage of putting all the illustrations for one business in one place. The following is an example of this classification:

- Agricultural Implements
- Attention Signs and Pointers
- Automobiles and Accessories
- Awnings and Screens
- Bakeries
- Barber Shops
- Banks
- Beauty Parlors
- Billiards, Pool and Bowling
- Birds and Poultry
- Blacksmiths
- Books, Stationery, Office Supplies

Borders
Boys' Clothing
Cafeterias (see also Restaurants)
Candy Kitchens
Churches
Coal and Ice
Contractors and Carpenters
Dairies
Dentists
Department and Drygoods Stores (see also Men's and
Women's Wear)
 Sales Heads and Borders
 Piece Goods, Draperies and Curtains
 Table Linen, Blankets, Bedding
 Children's Clothing
 Ribbons, Laces, Novelties
Dishes and Chinaware
Dressmakers
Drugs
Electrical Shops
Fairs
Farm Products (see also Birds and Poultry)
Famous Men (see also Special Days)
Feed and Flour
Florists
Furniture—Sales Heads and Borders
 Porch and Wicker Furniture
 Chairs, Tables, Office and Living Room Furniture
 Bedroom Furniture, Cedar Chests, Mattresses
 Ice Chests, Dining Room and Kitchen Furniture
 Rugs and Linoleum
 Floor Lamps, Smoking Sets and Novelties
Furs
Groceries
Hardware (for Refrigerators see Furniture)
Hotels

Ice Cream Parlors
 Insurance and Loan
 Jewelry
 Laundries, Pressing and Cleaning
 Livery Barns
 Marble Shops
 Meat Shops
 Men's Furnishings—Suits, Pants and Coats
 Collars, Ties and Shirts
 Underwear, Hose, Dressing Gowns, Pajamas
 Hats, Gloves, Belts, Miscellaneous
 Millinery
 Music Stores
 Oculists
 Organizations (American Legion, Lodges, Red Cross,
 etc.)
 Paints and Varnishes
 Photographers
 Plumbers
 Printers
 Real Estate
 Restaurants (see also Cafeterias)
 Shoes—Sales Heads, Shoe Findings
 Men's High Shoes
 Men's Low Shoes
 Women's High Shoes
 Women's Low Shoes
 Children's Shoes
 Shoe Repairing
 Sporting Goods
 Special Days—Christmas, New Years
 St. Valentine's Day, St. Patrick's Day
 Easter
 Fourth of July, Flag Day, Memorial Day, Armistice
 Day
 Hallowe'en

Thanksgiving
May Day, Mother's Day
Sales Heads
Tailoring
Taxicabs
Tobacco Dealers
Toys
Transfer and Storage
Wallpaper
Women's Wear—Suits, Coats, Dresses, Waists (see also
Department Stores and Millinery)
Gloves, Hose, Lingerie

A classification that fits the business of one town will have to be changed slightly to be used effectively in another town.

When a large number of matrices collect behind one guide card the smaller matrices will fall down and slip under the guide cards. Care should be taken to subdivide a classification before that point is reached (see Furniture and Department Stores above.) Proper sub-classifications enable one to find a desired matrix or proof quickly. A large envelope to hold the small matrices in each division is convenient but not necessary.

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ROBERT S. MANN, Editor

Some Points on the Law of the Press

by

ROME G. BROWN
of the Minneapolis Bar



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TER AT THE POSTOFFICE AT COLUMBIA, MISSOURI—2,500

MAY, 1922

This address was delivered at the thirteenth annual Journalism Week at the School of Journalism of the University of Missouri, and later revised by the author. Mr. Brown, of the law firm of Brown & Guesmer, Minneapolis, Minn., has had extensive experience in newspaper law and newspaper management, having been General Counsel for the Minneapolis Tribune and one of its representing members in the Associated Press for more than twenty-seven years, Vice-President of the Tribune Company for more than twenty-four years, and its President and Executive Manager, having charge of the conduct of all its departments, for about three years.

Some Points on the Law of the Press

by

ROME G. BROWN
of the Minneapolis Bar.

THE SCOPE OF THIS DISCUSSION

To present even a summary of the law of the press, with illustrations of its application, would require a voluminous treatise. My present discussion is necessarily confined to a few phases of the subject which, judging from my experience as a lawyer and also as a newspaper manager, seem not to have been adequately understood by many publishers. A short treatment of these phases should, therefore, be most helpful to students of journalism.

The law of the press is too often confounded with the law of libel; but the law of libel is only one of its numerous phases. I shall refer only incidentally to the law of libel, for ready references are available on that subject. The libel law has been often and extensively treated.¹

As the publication of newspapers has developed into a most important industry and as the scope of direct newspaper influence and circulation has become limited only by the limits of population, a jurisprudence of journalism has developed, the knowledge of which is even more important to the publisher or journalist than that of medical jurisprudence is to the physician or surgeon. There are available to the lawyer and to the doctor treatises on the law of their professions. On the other hand, the modern publisher of a newspaper, or his lawyer, is put to long

¹Newell on Slander and Libel; Law Digests, under "Libel"; also see address before the Missouri School of Journalism in 1917, by Frederick W. Lehmann of the St. Louis Bar, University of Missouri Bulletin Vol. 18, No. 32.

searching of the law-digest indexes if he would inform himself of any phase of the law of newspapers other than that of libel.

Even makers of law digests often seem to assume that the only phase of newspaper law which is of any importance, beside that of libel, is the question of what is or is not a legal newspaper. I shall not touch that question, for it is largely one of statutory law which has been fully digested and references to which are readily available. While an important one, it is no more so than, in the treatment of constitutional law, is the question as to what is a constitution.

Newspaper law may be studied from two viewpoints: First, that of the publisher or journalist, having in mind more the practical application as touching upon the conduct of his own business or profession; this viewpoint would also include all questions of ethics of the profession. The second viewpoint is that of the lawyer studying the history of newspapers and of the law applicable to them and searching out the basis of existing statutes and decisions and their value as precedents for the future development of the law, having also in view the limitations set by the common law and by constitutional law. The one is the practical viewpoint; the other is the more technical or theoretical viewpoint.

It is, rather, from the former point of view that I shall treat the subject, although, of course, I cannot escape the viewpoint of the lawyer. However, in the body of my discussion as now presented, I shall not include authorities, or discussions of some of the more technical phases of the legal questions involved. These latter are included in notes which I shall not read but which will be printed with the main discussion. Taken together, I trust they will, on certain points of the law, be helpful to present and prospective publishers and journalists as well as to lawyers.

THE FREEDOM OF THE PRESS

The constitutional guaranties of freedom of the press have

been too much misunderstood. The Federal Constitution² provides that:

“Congress shall make no law . . . abridging freedom of speech or of the press.”

The Minnesota Constitution³ provides:

“The liberty of the press shall forever remain inviolate, and all persons may freely speak, write and publish their sentiments on all subjects, being responsible for abuse of such right.”

The Constitutions of most States, including Missouri, have the same or a similar provision.

The federal prohibition is not against any law or statute of the States, but it is confined to enactments by the Congress. There is no express prohibition in the Federal Constitution against the enforcement of state legislation in regard to freedom of the press. State laws on this matter are subject to federal review only in cases where they are repugnant to the general federal prohibitions against state legislation, as those of the XIVth Amendment.⁴

We hear much of “restraints” or “abridgments” of the freedom of the press, when reference is made to various after-publication penalties, civil and criminal, which are frequently imposed either in statutory or common-law proceedings. This view is a mistaken one. There are many permissible restraints, direct and indirect, on publication which are not “abridgments,” of the “freedom of the press” guaranteed by fundamental law. That guaranty is primarily against that pre-publication censorship which prevailed in England until the close of the 17th century and in the American Colonies until well into the 18th century. It was the thralldom of the press under that censorship against which Milton protested in his “Areopagitica”. But “freedom of the press”

²Federal Constitution, First Amendment.

³Minnesota Constitution, Article I, Section 3.

⁴Federal Constitution, Amendment XIV, providing that, “No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any state deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.”

has never meant, and does not mean a freedom from all restraints on publication either directly or indirectly imposed. There are certain rights of restraint which have always been reserved under and as a part of the constitutional guaranty and which are in law connoted by the very term "freedom of the press". They are not outside the guaranteed freedom; neither are they exceptions to it. They are a part of it.

CENSORSHIP IN TIMES OF WAR

The exigencies of war make the war power, given by the Constitution to the Congress and the President and to the respective States, in many instances, paramount to the fundamental guaranties of liberty, including that of the freedom of the press. For the purpose of protection against aid to the enemy in time of war a very large discretion is given to the legislative power to exercise a pre-publication censorship.⁵

CENSORSHIP BY INJUNCTION

Pre-publication censorship by official censors or by restricted license of publication has been prohibited. Therefore, libels and other publications cannot usually be enjoined.⁶ But English statutes allow injunction before publication in certain cases.⁷ In this country it has been held that movie-picture productions may be subjected to censorship⁸ and that an injunction against a boycott or other unlawful conspiracy may rightfully include prohibition against certain publications.⁹ In some instances a party to a

⁵For a very able treatment of this subject see "The Civilian and the War Power" by Henry J. Fletcher, 2 Minn. Law Rev. 110; also "The Freedom of Speech in War Time" by Zechariah Chafee, Jr., 32 Harv. Law Rev. 973; *Milwaukee Pub. Co. v. Burleson*, 255 U. S. 407.

⁶*State v. McCabe*, 135 Mo. 450; *Bailey v. Superior Court*, 105 Cal. 94; *Brandreth v. Lance*, 8 Paige Ch. (N. Y.) 24; *Life Ass'n. v. Boogher*, 3 Mo. App. 173; *Howell v. Bee Pub. Co.*, 100 Neb. 39.

⁷Oggers' Libel and Slander, 5th ed. 426, 428; *Matthews v. Smith*, 3 Hare 331; *Kitcat v. Sharp*, 52 L. J. Ch. 134.

⁸*Mutual Film Corp. v. Ohio Ind. Com.*, 236 U. S. 230.

⁹*Marx Clothing Co. v. Watson*, 168 Mo. 133; *Gompers v. Bucks Stove & Range Co.*, 221 U. S. 418.

litigation may be enjoined from speaking or writing to or about another party.¹⁰ So, "freedom of the press" does not mean entire freedom from even pre-censorship, the right to impose which in certain cases still lies with the courts of equity.

RESERVED RIGHTS OF RESTRAINT

Except the limited rights of censorship in times of war and certain exceptional cases of censorship by injunction, already referred to, the rights of restraint on publication which have been reserved as a part of the rights and immunities denoted by the "freedom of the press" are generally in respect of those classes of restraints imposed by penalties after publication. These are restraints on publication. However, they are in law neither restraints on nor abridgments of the freedom of the press.

Such restraints are usually classified as those under the laws against (1) sedition, (2) blasphemy, (3) obscenity and (4) defamation.¹¹ But this classification omits a very important class which has been variously defined and which has been upheld on varying grounds. This class is (5) restraints imposed under the protection of public welfare powers of the federal and state governments, and the power of the courts to punish contempts of court. This 5th class applies to publications tending to interfere with the due administration of justice by the courts or which tend to incite breaches of the peace or to cause riots and disorder or to corrupt public morals, or otherwise injuriously affect the public welfare. There must be added also, if not as of this last class, then in addition to it, such indirect restraints as are imposed by departmental regulations, like those of the Post Office Department.

All these reserved rights of restraint, when imposed and enforced in the exercise of the reasonable discretion given to the lawmaking power, are rights within the freedom of the press,

¹⁰*Ex-parte Warfield*, 40 Tex. Cr. 413.

¹¹Patterson, "Liberty of the Press," 5; Cooley's "Const. Lim.," 521; 32 Harv. Law Rev. 932; *Ex-parte Harrison*, 212 Mo. 88; *State v. Trib. Pub. Co.*, decision by Judge Fisher in Ill. Cir. Ct. of Cook County, Oct. 15, 1921.

just as much as though they were expressly written as a part of the constitutional guaranty.¹²

I next call your attention to some illustrations of the exercise of these rights of restraint by imposing penalties after publication.

RIGHTS OF RESTRAINT EXERCISED UNDER FEDERAL LAW

Restraints under federal jurisdiction may be imposed by acts of the Congress or by the judgment of federal courts in cases within their jurisdiction. Through its constitutional power to regulate commerce between the States, the Congress can penalize transportation of obscene matters and other publications detrimental to morals or to the public welfare. Independent of its powers over commerce, it may prohibit and punish the publication of seditious utterances, both directly and indirectly. Federal courts may punish for publications which are made contemptuous either by federal statute or by the common law. Independent of statutes, there always belongs to courts an inherent power to punish for contempt. As applied to contempt by newspaper publications, Chief Justice White, in the Toledo Newspaper case, cited herein, said that the power given by statute "conferred no power not already granted and imposed no limitations not already existing * * * but conformably to the whole history of the country, not minimizing the constitutional limitations nor restricting or qualifying the powers granted, by neces-

¹²As stated by the U. S. Sup. Ct. in *Patterson v. Colorado*, 205 U. 454, 462, "The main purpose of such constitutional provisions is to prevent all such previous restraints as had been practiced.*** They do not prevent the subsequent punishment of such as may be deemed contrary to the public welfare."

Prof. W. R. Vance of Yale Law School, in his very illuminating "Freedom of Speech and of the Press," 2 Minn. Law. Rev. 239, criticises this language in the Colorado case, and urges that the only rights of restraint are those recognized by the common law in 1787 when American Constitutions were first adopted. Such distinction would not be sound, if confined to only those restraints, or kinds of restraints, for which the statutes and decisions prior to 1787 show concrete precedents. However, (and this seems to be the real contention of Prof. Vance), if the reserved restraints, afterwards permissible within the constitutional guaranty, be taken to be such as are in accordance with the *principles* of the

sary implication recognized and sanctioned the existence of the right of self-preservation, that is, the power to restrain acts tending to obstruct and prevent the untrammelled and unprejudiced exercise of the judicial power given, by summarily treating such acts as a contempt and punishing accordingly." This federal power is in many instances similar to that exercised by the legislatures and courts of the respective States.

The greatest federal restraint on publication is through the power of the Congress to regulate the mails.

RESTRAINTS BY REGULATION OF THE MAILS

Through its power to regulate the mails, the Congress has a power of restraint on publication which is tantamount in some instances to a pre-publication censorship. Whatever be the class of postage, it may prevent the use of the mails to transmit obscene matter or advertisements of prohibited enterprises, such as lotteries or schemes to defraud, and the like.

This federal power is generally exercised through its regulation of second-class postage, under which come newspapers and all regular publications. In the public interest of disseminating knowledge and information, newspapers and regular publications, when coming within proper classification, are allowed the use of the mails at a postage rate of only about 5 percent to about 20 percent of the first-class rate, varying according to zones and the

common law at 1787, then we have a workable distinction based upon the common law. For, applications of principles must vary as the times and circumstances vary. The principle of right of prohibition of blasphemy remains in force, but what is properly prohibited today as blasphemy would be quite different from what was prohibited in England or in the American Colonies prior to 1787. The principle of the common-law offense of contempt persists, but not its common law application. So the principle of police-power statutes or regulations to protect the public welfare was a common law principle and still remains so but may be exercised without any precedent, or even contrary to precedent, so far as shown in particular restraints under the common law prior to 1787.

In effect therefore, it would seem that the basis of defining reserved rights of restraint stated by the Federal Court in the Colorado case.—subsequent punishment for what may be deemed contrary to the public welfare—and that which is urged by Professor Vance, present a distinction without any real difference, except that the latter is historically more precise and more logical and consistent.

proportions of reading and advertising matter. Formerly one second-class rate applied to all parts of the United States, irrespective of distance. Then the zoning system was established which increased the postage rate on second-class matter as the distance from point of mailing increased. The result was that, in many zones outside of the first zone, newspapers found that their postage-cost exceeded the subscription price or any price at which they could maintain their subscribers in distant zones. When we remember that some of the issues of the great metropolitan dailies weigh several pounds and that the subscription lists of some of those have extended from coast to coast we can appreciate the restraint on publication which is effected by the zone system. But no lawyer would assume to question the constitutionality of such restraint. It is within the powers of the Congress in its regulation of the mails.

✓ For the same reason there is no obvious ground for questioning the right of the Congress to change its various rates of postage, including that of second-class matter, or to make any regulations as to the manner of delivery or which pertain to the financial or business operations of the Post Office Department.

However, the regulations have gone much further. By the so-called "Rider Act" of Congress, August 14, 1912, regulations of newspapers are imposed which do not pertain at all to the finances or operations of the Post Office Department. They are strictly regulations of the publications themselves. In order to be entitled to go through the mails as second-class matter newspapers must file with the Post Office Department and publish every six months sworn statements of the identity of their publishers and editors, the names of their owners and (if incorporated) of the stockholders, and in the case of bonded indebtedness, the names of the holders of the bonds, and other like details. In the case of daily newspapers there must also be included a sworn statement of the bona fide net paid circulation. This forced publicity of the private affairs of the publisher was met with a storm of protest against its constitutionality on the ground that it interfered with or abridged the liberty of the press.

But even more vehement was the protest against another section of the same law by which anything in the form of editorial or reading matter published in any newspaper, magazine or periodical, for which money or other valuable consideration is paid, accepted or promised, must be plainly marked "advertisement". The protest against this provision was not so much because it was not a wholesome means of advancing the standards of newspaper publication, as because it pertained to a matter obviously touching only the business or editorial policy of the publications affected. It was claimed, therefore, that it was an attempt by the Congress unconstitutionally to abridge the liberty of the press. The Federal Supreme Court held that the Act was constitutional because it only imposed conditions which must be complied with in order to entitle the publications affected to a right to use the second-class mails. The court refused to go into the question of the motives or purposes which prompted the legislation or the results of its enforcement, on the ground that it would not intervene to restrain "the exercise of lawful power on the assumption that a wrongful motive or purpose has caused the power to be exerted."¹⁸

The law was, therefore, settled that the power of the Congress to establish post offices and post roads included the power of selection as to what should or should not be carried in the mails, without reference to the extent or nature of the prohibition and irrespective of its effect on the publications concerned. It is under such a ruling that attempts have been made in the Congress to exclude from second-class mails publications which have more than a certain weight per issue or whose space used for advertising is greater than a certain proportion of its reading-matter space. Here, then, is a federal power which, although not so in theory, is in fact a power of pre-publication censorship.

¹⁸Act of Congress, Aug. 24, 1912 (37 Statutes at Large. Chap. 380, p. 553); Also James M. Beck in "Federal Censorship of the Press," 45 Chicago Legal News (Sept., 1912); 27 Harv. Law Rev. 27; *Lewis Pub. Co. v. Morgan*, 222 U. S. 288.

INFRINGEMENTS OF FEDERAL RESTRAINTS

It may be assumed that, so far as the sworn statements of the personnel, ownership and bondholders, circulation, etc., are concerned, the publishers generally do not, by incorrect statements, run the risk of the penalties for perjury or of exclusion from the mails. However, even on this point evasions of the statute are not impossible, and probably exist in many instances.

WHAT IS A "PUBLISHER"?

The Federal Act requires a sworn statement as to who is the "owner" and also as to who is the "publisher" of the publication. Sometimes a person or company is the "owner" of a paper, but has certain contracts by leases or otherwise, under which the person who operates the publication or who is actually responsible, morally and legally, also financially, for the publication is someone other than the owner. Such person is then the "publisher". The object of the Federal Act is to have furnished information every six months of the identity of these two parties in order to facilitate the locating of both the moral and legal responsibility for the publication and to show what interests are back of it. Where a person or company is owner and at the same time operates the plant and is in fact the one who "publishes", then the names of the "owner" and of the "publisher" are identical. The term "publisher" is not a mere title which can be assumed or conferred independent of the fact of who is actually the publisher. It is not a mere title or name of convenience like that of "business manager" or "editor", who are assumed to be selected and given their titles by their employer. The question of who is publisher is one of fact, the truth of which fact is required to be sworn to as part of the return required under the Federal Act. There is no law against an employee of the owner and publisher signing his name to unsworn letters and circulars as "publisher", although he might thereby become estopped to deny personal liability for libel or other claims if suit were brought against him instead of against the person or company who is in fact the publisher. Otherwise, however, in complying

with the law requiring a sworn statement as to who is in fact "publisher".

WHO ARE "STOCKHOLDERS" AND "BONDHOLDERS"?

The purpose of the requirement of the Federal Statute for a sworn statement as to who are the stockholders and bondholders, is to identify those who are backing the publication, either directly or financially. The statute as enforced requires any trustee holder of stock or bonds to disclose the names of those for whom he holds. But the naming of the bondholders is often not sufficient to accomplish the object of the statute. Its purpose is avoided (or evaded) in many instances by refraining from issuing "bonds" on the newspaper property. The owner or the stockholders hypothecate their stock, or other property not a part of the newspaper plant, on their personal notes. Then the return is made that there is "no bonded indebtedness". Similar return can now be truthfully made by a personal or company owner who has a large unbonded indebtedness outstanding consisting only of floating obligations, either in the form of short term notes or accounts payable. Under such circumstances the power of control or influence by creditors over the business and editorial policies of the newspaper might be vastly greater than if they were bondholders under a trust deed of the entire newspaper plant and property.

WHAT IS AN "ADVERTISEMENT"?

There are also many opportunities for evasion and breach, without punishment, of the provisions of the Federal Statute requiring all reading matter for which money or any other consideration, direct or indirect, is paid, to be marked "advertisement". The penalty for breach of this provision is possible suspension from second-class mail. There are many palpable instances where matter, which is clearly paid reading matter, is not so marked, but appears as free publicity. Compare the display advertising space used by various advertisers, particularly theaters and public-show houses, with the amount of lineage of "write-ups" which

appear in the news columns, with elaborate illustrations. In many instances the proportion is uniform and often if there is no display advertisement there is no reading matter write-up. It may be that merchants and advertisers of automobile and other industries get "reading matter" in proportion to their paid display advertisements. In these and other ways is not "money or other valuable consideration paid, accepted or promised" for reading matter which is not marked "advertisement"?

Infringements of the Federal Statute in this regard are often also infringements of the state statutes, particularly in those states where paid political advertisements, whether display or reading matter, have to be so marked, including the amount paid and from whom received.¹⁴

The practice had been with many newspapers that display advertising of political candidates, and even reading matter containing interviews and arguments, for which payment was taken, would be published without sufficient notice to the reader as to whether the matter published did or did not express the views of the paper. This is now prohibited by both the federal statutes and the state statutes of the kind stated. One is safe to say that many direct and indirect infringements are very common. The Federal Statute does not compel paid political matter which is put in display type or space to be marked "advertisement", as do the state statutes referred to.¹⁵

RIGHTS OF RESTRAINT EXERCISED UNDER STATE LAWS

If not extended to a pre-publication censorship, the power of state legislatures to regulate or to penalize publications, exercised within reasonable limits, is upheld. Such statutes are not

¹⁴Sec. 568, General Statutes, Minn. 1913.

¹⁵To protect readers from being misled, it was always the policy of the Minneapolis Tribune, to refuse paid advertisements, consisting of pictures of or advocacy for political candidates, even in display advertising, much more so in reading matter; and the Tribune did not take such advertising, at any price or at any time, until the State Statute, together with the Federal Statute referred to, required full notice to the reader of the nature of the publication. Even then it enforced the right which it always reserved to reject advertising or improper matter—including that of unfit candidates.

“abridgments” of the liberty of the press but are the exercise of the reserved rights of restraint which are a part of the constitutional guaranty. A former Minnesota Statute, regulating the execution of sentence of death, provided that

“no account of details of such execution beyond the statement of fact that such convict was on the day in question duly executed according to law; shall be in any newspaper.”

Against the contention that the statute was unconstitutional as abridging the freedom of the press, the court held it valid, on the ground that any restriction which was in the interest of public morals, even if the matter be not in itself blasphemous, obscene, seditious, or scandalous, could be enforced; and that restraint on the publishing of details of a criminal execution was a proper exercise of the discretion of the legislature in deciding what is or is not detrimental to public morals.¹⁶

On the same ground have been upheld statutes against the publication of blasphemous, obscene, seditious or scandalous matter; also other statutes enacted under the police power to protect the administration of justice, public morals, and the public welfare.¹⁷

THE LAW OF LIBEL

As I stated at the outset, I shall not dwell upon the law of libel although that is one of the most important branches of the law of the press, under the statutes and common law both of England and of this country. Libel is a defamation of a person, or of any association, or of any corporation not exclusively of a governmental or municipal character. What is or is not libel and what the defenses are and what may be pleaded in mitigation are governed by various state statutes, based upon the constitutional guaranty of the freedom of the press, which make the publisher of any prohibited matter responsible civilly or crim-

¹⁶Revised Statutes 1905 Sec. 5422; *State v. Pioneer Press*, 100 Minn. 173; So in Connecticut a Statute was upheld penalizing publication of even true reports of lust and crime, pictures and stories of bloodshed, police reports and criminal news in such a way as to be injurious to public morals, *State v. McKee*, 73 Conn. 18. (1900).

¹⁷*Patterson v. Colorado*, 205 U. S. 454, and other citations herein.

inally for a defamation. As usually expressed in the constitutional provisions, while the liberty of the press is assured, nevertheless all persons shall be "responsible for the abuse of such right." Contrary to the old English rule that the greater the truth the greater the libel, the American rule generally is, that if the truth is pleaded and shown it is complete defense. Questions of privilege, of good faith, of malice and all questions connected with libel are covered and indexed under that head in all law digests and reports, and have been fully presented in treatises on that subject.¹⁸

As to liability for libel I shall here mention only the recent celebrated Chicago Tribune case where the City of Chicago sued the Tribune Company for \$10,000,000 for charging that the city was misgoverned and that thereby the municipality had become bankrupt and insolvent. It was held that, no matter what the truth or falsity of the statement, an action for libel of a city does not lie.¹⁹

AS TO RETRACTION STATUTES

A publisher is responsible for libelous matter even when accompanied by the signature of the writer or when copied from other newspapers. There seems to be a tradition among reporters that liability for misstatements is avoided by repeatedly including such terms as "so Blank says", or "according to Blank", or "in the opinion of Blank", or "it is said", or "the report is" so and so, or by repeating the word "alleged", or by similar phrases. This is a mistaken idea. Liability depends upon the truth or falsity of the statement published. The question of

¹⁸Newell, Slander and Libel; Odgers', Libel and Slander, etc.

¹⁹*City of Chicago v. Tribune Co.*, decision by Judge Fisher held that restraints on the freedom of the press which were available despite all constitutional guaranties, came under four heads, blasphemy, immorality, sedition and defamation. No question as to any of the first three arose in the case. Defining defamation, he held that defamation or libel is that class of prohibited publications which affect only the private person, and that to prohibit or penalize libel of a city was not only without precedent, but would be an unconstitutional restraint on the freedom of the press. Included in the "private persons," are private corporations and associations, as distinguished from municipal or governmental corporations.

good faith and of the credibility of sources of information are matters of fact to be pleaded and proved to negative malice and in mitigation of damages.²⁰

In England the publisher or editor is not criminally liable personally unless he published with knowledge or without using ordinary care for prevention, although he is civilly liable even without knowledge of or participation in the publication, except as implied from his position; and in criminal cases lack of knowledge and all the circumstances as to the personal guilt can be shown in mitigation.²¹ The rule is generally the same in this country.²²

However, under the modern method of collecting and publishing news, and with the time limit between receipt of news items and their publication on the streets, a matter of only a few minutes, the hazard of innocently publishing libelous matter is greatly increased. The item may not show on its face any possibility of libel. It may give a wrong name or a wrong address in identifying the parties referred to, and it may come in over the wires with the apparent authenticity of a reliable news service. If the old rule as to damages and as to submission of questions to a jury had been continued without restriction, the newspaper business would have been made so hazardous as sometimes to stop publication. Persons concerning whom misstatements, however so trivial, were made, became speculators in libel suits in which sometimes actual and punitive damages were sought equal to or greater than the entire value of the newspaper. To protect the proper exercise of the great public function of newspapers, many States have passed so-called "retraction statutes" whereby one complaining of a libelous publication must serve on the publisher a notice of retraction. Then if the publisher within the time limit publishes a retraction, and shows that

²⁰Newell on Slander and Libel; *Hewitt v. Pioneer Press Co.*, 23 Minn. 178; 19 Albany Law Journal, 188.

²¹66 Law Times, 164.

²²Sec. 8648, General Stat. Minn. 1913.

publication was made in good faith or without malice, the complainant can recover only actual damages.²³

It often happens that a publisher finds he has made a mistake, which under the circumstances was unavoidable and in the utmost good faith, and is more than willing to do justice to the libelee by publishing a statement which is more adequately a correction of the libel than that which is required by statute. The statutory retraction must refer to the original charges and specifically retract each defamatory statement. The statute is complied with if the defamatory statement is republished verbatim and thereto are added the simple words "we retract this". Such a perfunctory retraction, although within the law, is not as desirable, either from the viewpoint of the publisher or from that of the libelee, as a whole-hearted, good-faith explanation of all details and causes for the mistake and with many expressions beyond statutory requirements. Nevertheless, the latter may be insufficient under the retraction statute.²⁴

Sometimes such a whole-hearted and good-faith retraction is orally pronounced satisfactory by the complainant or his attorney; and then after it is published and after the time limit for retraction has expired, the retraction is disregarded on the ground that it does not comply with the statutory requirements and the publisher is unduly mulcted.

For these reasons I have followed the practice, and I commend it to you, that after notice of retraction the complainant be given the choice between a strictly legal retraction and one of the kind which should be more acceptable to himself and to the publisher, but on the condition that, in case he chooses the latter and the same is published, he agrees in writing, either that it satisfies his demands for a retraction, or, what is better, that in consideration of its publication on a certain date, in certain place in

²³Sec. 7901 Gen. Stat. Minn. 1913. Such retraction statutes now exist in many States. In Minn. there are only two cases of defamation to which the retraction statute cannot apply: (1) to libels against candidates for election to public office if published within a week before election, and (2) to females in respect of unchastity.

²⁴*Gray v. Times Newspaper Co.*, 74 Minn. 482.

the paper, and in certain type, he releases all claims for damages. In serious cases this may be accompanied by payment of a nominal sum or other sum as a further consideration, although such additional consideration would not be necessary to make the release binding.

However, when you have published the truth, and especially when its publication is in the interests of public morals or of public welfare, neither retract nor settle. Never disgrace yourself before the public as a craven, nor become an "easy mark" for extortionists who would gamble on your fear of a lawsuit.

TRIAL BY NEWSPAPERS

There is nothing more detrimental to the administration of justice than the growing prevalence of the trial by newspapers of civil and criminal cases outside of court and before a jury of public opinion. In this regard many offenses are daily committed by newspapers which, by reason of statutory provision or of the general law regarding contempt of courts, constitute offenses punishable either by contempt or by proper criminal proceedings. But further legislation, and if necessary constitutional amendments, should be enacted to protect not only the courts themselves and the public, but also those who are parties to civil or criminal proceedings, from the stirring up of popular bias in advance of or pending an adjudication by the courts of the questions of law and of fact which are involved.

Pre-publication censorship and injunctive orders are unfeasible. They would be an abridgment of the freedom of the press, as already shown. However, the law-making power still retains the right to punish for publications which are detrimental to morals or which tend to prevent the proper administration of justice by the courts.

The participation or even connivance by lawyers in such publications is a breach of legal ethics and is also unlawful.²⁵ These

²⁵20 Canons Amer. Bar Asso.; Carter on "Ethics of the Legal Profession," p. 71; Costigan "Cases on Legal Ethics," p. 166; 70 Albany Law Journal, 318; 20 Va. Law Register, p. 222; *State v. Shepard*, 177 Mo. 205. *Toledo Newspaper Co. v. U. S.*, 247 U. S., 402.

rules of legal ethics are enforceable by discipline and disbarment. It is regrettable that the profession of journalism has not been so organized that it has a recognized code of ethics which would compel publishers to answer to charges of unethical conduct not only in respect of this evil of trial by newspapers, but in other respects.

The abuse of trial by newspapers is greater in criminal cases than in civil cases. From the time of the committing of the crime to the apprehension of suspected parties, through their preliminary examination and the trial, all sorts of statements concerning facts and suspicions are published with glaring headlines and these statements purport to detail evidence most of which no judge would ever allow to be presented in court. First, second and third degree hearsay evidence of irresponsible parties, sometimes for the express purpose of distorting the facts and misleading the public and the prosecuting attorneys, and without the protection of even an informal oath, and sometimes without even identifying the sources of the purported information,—all are played up until the mental atmosphere of an entire community within which the trial must take place is poisoned forever and a fair trial is impossible. In many cases the juries start their deliberations in a mental attitude, unappreciated even by themselves, which disqualifies them from a fair consideration of the evidence presented before them in court. For these reasons the burden of proof is often shifted, and there is in fact enforced the ancient and obsolete rule that the presumption is of the guilt of the accused rather than the now established rule to the contrary.

The present vicious practice of publishers in this respect is based upon the sentiment that "if I don't do it others will"; and it is assumed that "the others" will gain in their competition for circulation, to the comparative damage of the publisher who restrains himself within the limits of propriety.

In the celebrated Frank case in Georgia the newspapers outside of the State, and particularly New York City newspapers, carried on such a venomous fight in behalf of Frank and against

the prosecuting authorities of Georgia, continuing even after his conviction had been sustained by the State Appellate Court and by the Supreme Court of the United States, that a Georgia mob was aroused to show resentment against the interference of the outside press by taking Frank from his place of confinement and putting him to a horrible death.²⁶

Because of the well-known sensational and unlawful interference of the newspapers in cases that are pending in court, there are diminished, and in many cases entirely taken away, the constitutional guaranties that no person shall be deprived of his life, liberty or property except by due process of law. This is so because often the very functions of the courts and of the jury are paralyzed or perverted by reason of the unrestrained, unscrupulous and distorted proceedings of this system of trial by newspapers.

TRIAL BY NEWSPAPERS ALREADY RESTRICTED

Even without further legislation there already exist many lawful restrictions upon trial by newspapers, and these have been enforced as provisions promotive of public morals and in aid of the proper administration of justice. The courts have certain common-law rights of punishment by contempt for commenting on civil or criminal cases while pending in court.²⁷

²⁶1 Va. Law Reg. n. s., 384; 20 Va. Law Reg. 209.

²⁷*Rex v. Parke*, 2 K. B. 432; *Rex v. Davies* (1906) cited in 56 Law J., 47; 85 Justice of the Peace 18.

In some English cases it has been held an indictable offense to comment on proceedings *sub judice*. In 1901 an editor and reporter of a London paper were convicted by indictment for unlawfully attempting to pervert the courts of justice and to prejudice a fair trial in criminal cases—65 Justice of the Peace, 753. In 1902 in the case of *Rex v. Kenworthy*, defendant was convicted for breach of a rule of law that had been laid down in many cases,—that it is a misdemeanor for newspapers or individuals to publish comments on civil or criminal matters which are *sub judice*, citing the case of *Rex v. Tibbits*, 85 L. T. Rep. 521, 1 K. B. 77, and the case of *Rex v. Jolliffe*, decided in 1891. In these cases during a criminal trial the defendants had published several things concerning the accused which were not legal evidence and calculated to bias the minds of the jury. In the latter case Chief Justice Kenyon said: "It is the pride of the Constitution of this Country that all cases should be decided by jurors who are chosen in a manner which excludes all possibility of bias and by ballot in order to prevent any possibility of their

In this country we have a common-law power of courts to punish for contempt and we also have statutes making it contempt of court to comment on proceedings pending in court. A Minnesota statute makes a criminal contempt of court "the publication of a false or grossly inaccurate report of its proceedings."²⁸

There have been many instances, including some in Minnesota, where the daily papers have published, with many partisan comments, pictures of documents and other evidence which had been offered and rejected by the court in a pending trial. Even if in theory the juror's duty, or his oath, would prevent him from seeing such matter while the case is pending, in fact, it gets to him by some method either directly or indirectly. Even if the jury is kept together during the entire trial and locked up over night and during its final deliberations, the atmosphere of prejudice from the outside percolates into the jury box and into the jury room as effectively as does knowledge of the changes in the weather or of day and night. Nor is it without effect upon the judges themselves, however impartial or independent they may be. Any publication relating to a cause pending in court tending to prejudice the public as to its merits, and to corrupt or embarrass the administration of justice, or reflecting on the tribunal or its proceedings, or on the parties or jurors, witnesses or counsel, may be punished as a contempt.²⁹

being tampered with. But if an individual can break down any of those safeguards which the Constitution has so wisely and so cautiously erected by poisoning the minds of the jury at a time when they are called upon to decide, he will stab the administration of justice in its most vital parts." See 113 Law Times, 318.

²⁸Section 8582 Gen. Stat. Minn. 1913. This Statute confines the offense to publication of "false or grossly inaccurate" reports, etc. This limits the generally reserved right for a publisher to publish court proceedings; but the Statute does not negative the common-law right of the court to punish interference with the administration of justice by publishing comments or evidence extraneous to record of official proceedings.

²⁹*Percival v. State*, 45 Neb. 741; 50 Amer. State Rep. Anno. 568; *State v. Frew*, 24 W. Va. 416; 50 Amer. State Reports, Anno, 568; also *In re Providence Journal Co.*, 28 R. I. 489; 3 Ill. Law Rev. 39. *Ex-parte Nelson*, 251 Mo. 63; 47 Amer. Law Rev. 918; *State v. Shepard*, 177 Mo. 205.

The editor of the Boston Traveler was convicted of contempt for

FURTHER RESTRICTIONS ON TRIAL BY NEWSPAPERS NEEDED

In order to prevent the abuses of trial by newspapers, further legislation should be enacted, not only to the end that the existing powers of the courts in this regard may be extended, but also by statutory enactment to emphasize the duty of the courts and of public prosecutors to protect the administration of justice in this regard. Courts hesitate too much to exercise the safeguarding powers which they already have in this respect. Judges are too prone to fear that their initiation of proceedings for contempt or other prosecution against improper newspaper interference with the courts might be considered as steps for the defense of their own personal dignity or position. Judges overlook too much their duty, not only to protect their own court functions, but also to insure fairness to litigants and to safeguard the entire system of the administration of justice, of which they are only a part.

In Minnesota and other States the abuse of trial by newspapers has gone to the extent of interference with the duties of the grand jury. In some cases the witnesses who are to be or who have been called before a grand jury, and even the grand

commenting editorially on a manslaughter case and the Supreme Court refused to intervene. See 33 Amer. Law Rev. 118.

In a latter case the Mass. Supreme Court said:

"It is the inevitable perversion of the proper administration of justice to attempt to influence the judge or jury, in the administration of a case pending before them, by statements outside the court room and not in the presence of the parties, which may be false, and even if they are true and in law not admissible as evidence." Per Field, C. J., *Telegram Newspaper Co. v. Commonwealth*, 172 Mass. 294, 300.

Another noted instance of attempted trial by a newspaper was the case of Nan Paterson in 1905, New York, when a daily paper had the wives of the jurors interviewed. The reporters discussed the case and got the opinions of the wives as to the guilt or innocence of the accused. 17 Green Bag, p. 225.

In the case of *McDougal, Atty. Gen. v. Sheridan, et al*, the Supreme Court of Idaho in Oct. 8, 1913, 23 Idaho 191, included in the classification of publications which constitute contempt of court the following: "First, those in which it is claimed that the object of the publication was to affect the decision of a pending cause; second, those which have for their apparent purpose bringing of courts, judges or other officers constituting an essential part thereof into discredit." See comments on these cases in 50 Am. St. Rep. 574, and 6 Lawyer and Banker (1913), p. 73. Also I Georgetown Law Journal, 177.

The right of the publisher to publish reports of judicial proceedings is confined to a fair and impartial report; and any misstatement of proceed-

jurors themselves, are interviewed in regard to cases before the grand jury. Such interviews, or what purport to be, are sometimes published from day to day as the investigation proceeds, together with comments and suggestions entirely extraneous to any proceedings in the grand jury room or which could come before the grand jury. The law contemplates that the proceedings of the grand jury shall be kept secret and that even the names of witnesses shall not be disclosed unless and until returned upon an indictment. Such publications are clearly offensive and constitute contempt of court.

Even more so, the practice recently indulged in by certain Los Angeles papers in the first of the famous Burch murder trials. With the connivance of certain lawyers these newspapers sent reporters to spy upon the jurors after they had been locked in their rooms to reach a verdict. During their several days' deliberations many of the innermost secrets of the jury room were obtained and reported, including the arguments, conversations and gestures by the jury members in their deliberations, and even statements, or surmises from what was seen or overheard, as to how this or that juror stood and as to what were the results of the successive votes.

ings or unjustifiable comments on the members of the court even after the trial is terminated, subject the publisher to punishment. See *Sweet v. Post Pub. Co.*, (Mass.) 122 N. E. 660; 17 Law Notes, 154; In re Fite, 75 S. E. (Ga.) 397; 1 Georgetown Law Journal, 177.

A notable protest against trial by newspapers is presented by William S. Forrest in an address reported in 14 Criminal Law Magazine Reporter, p. 550, in which he says:

"In cases of arrest after a crime newspaper reporters flock to the office of the prosecuting attorney and report his belief as to the guilt of the person under arrest and rumors of admissions to certain persons. The man is indicted and jailed and sensational articles are published wherein all the hearsay is presented and argued. These reports, whether from disinterested witnesses or from partisan witnesses, have their effect on the fairness of the trial afterwards.

"Then when the jury is impaneled the same process is followed and the mischief continues. The reports encourage perjurers and incite fakes. The result is judicial murders as in England in the days of Titus Oates and the Popish plot, or in Paris during the reign of terror or in Massachusetts during the time of Cotton Mather and witchcraft.

"A fair and impartial trial is impossible unless the people are in a judicial frame of mind, calm, just, attentive and designed only to get at the truth."

These practices could not be continued if either the lawyers or the newspapers observed either their legal or ethical duties to the courts and to the public.⁸⁰

This question of the abuse of trial by newspapers came before the New York Constitutional Convention of 1915 and Ex-President William H. Taft (now Chief Justice of the United States) recommended a provision by which might be abolished

⁸⁰6 Minn. Law Rev. 427 (May, 1922); Judge Hand (N. Y. Fed. Ct.) on Feb. 12, 1915, took from the jury the case of *Kleist v. Breitung*, then pending in court for alienation of affections, and sent it to the foot of the calendar for the reason that an interview with the plaintiff had been widely featured by the morning papers; 28 Harvard Law Review, 605, with comments on the case of *Toledo Newspaper Co. v. U. S.* 247 U. S. 402; *Globe Newspaper Co. v. Commonwealth*, 188 Mass, 449.

The case of *Toledo Newspaper Co. v. U. S.* 247 U. S. 402, affirmed a conviction of contempt. During the trial of a law suit regarding street car fare ordinance a newspaper published articles expressing in an exaggerated and vociferous manner the duty and power of the court in the premises, as well as of the city rights. The court held that this attempted trial by newspaper, by publications pending the trial in court, was punishable because (1) its purpose was to cause the court to believe that he could only decide one way without causing the public to suspect his integrity and fairness, and, (2) the publications tended to invite such a condition of the public mind as would leave no room for doubt that if the court, acting according to its convictions, awarded relief, it would be subject to such odium and hatred as to restrain it from doing so, and, (3) that the publication tended to cause the impression in the court's mind that a decision except in accordance with the paper's ideas would be disregarded and tended to induce the court to shrink from performing its duties because of the turmoil which might ensue, and (4) that the publications were of such a character, both because of their intemperance and of their general tendency, as to produce in the popular mind a condition which would give rise to a purpose in practice to refuse to respect any order which the court might render if it conflicted with the supposed rights of the city espoused by the publication.

In the case of *Patterson v. Colo.* 205 U. S. 454, a punishment for contempt was upheld which had been imposed by the Colorado Supreme Court for publishing certain articles and a cartoon, which, it was charged, reflected upon the motives and conduct of the court in cases still pending. The article alleged that the conduct of the court was unconstitutional and usurping, in aid of a scheme, set out in petitioner's answer, to seat various Republican candidates, including the Governor and two Supreme Court Judges, in place of Democrats who had been elected. The U. S. Supreme Court, in upholding the conviction, said:

"A publication likely to reach the eyes of a jury, declaring a witness in a pending cause a perjurer, would be none the less a contempt that it was true. It would tend to obstruct the administration of justice, because even a correct conclusion is not to be reached or helped in that way, if our system of trials is to be maintained. The theory of our sys-

this "unmitigated evil," saying, "The greatest evil and the most vicious one in this State is that of trial by newspapers."

He further stated:

"I don't see anything that can mitigate this evil of trial by newspapers. I don't see why in making this new Constitution you cannot do something to protect the administration of justice, even if it should involve a modification of the freedom of the press and permit the legislature to pass reasonable laws along the lines that I have suggested."

He said that he would retain the necessity of unanimous vote by juries even if it were only

"to protect the defendant against one of the greatest evils,—perhaps the most vicious one arising in connection with criminal cases—trial by newspapers. In many instances the defendant is convicted in newspapers ahead of time, and the judge has the greatest difficulty in handling the case because of the atmosphere by which it has been surrounded through such newspaper publications. I think there should be the requirement of a unanimous verdict to offset this."⁸¹

Judge Lamm, former Chief Justice of the Missouri Supreme Court, in an address before the School of Journalism at Columbia, Missouri, about the same time, said that he wished to warn the budding editors and molders of public opinion against the

tem is that the conclusions to be reached in a case will be induced only by evidence and argument in open court, and not by any outside influence, whether of private talk or public print.

"What is true with reference to a jury is true, also with reference to a court. Cases like the present are more likely to arise, no doubt, when there is a jury and the publication may affect their judgment. Judges generally, perhaps, are less apprehensive that publications impugning their own reasoning or motives will interfere with their administration of the law. But if a court regards, as it may, a publication concerning a matter of law pending before it as tending toward such an interference, it may punish it as in the instance put. When a case is finished, courts are subject to the same criticism as other people, but the propriety and necessity of preventing interference with the course of justice by premature statement, argument or intimidation hardly can be denied. * * * It is objected that the Judges were sitting in their own case. But the grounds upon which contempts are punished are impersonal. * * *"

(Per Holmes J., for the majority, ff. 462-463).
⁸¹I Va. Law Register, n. s. (July, 1915) 226.

hasty and ill-advised criticism of the courts and their decisions. He urged that criticism of court decisions should be given only together with a fair synopsis and that any unsoundness should be pointed out, saying:

"If the point is obtuse you can let it alone or inform yourself by investigation. If the court is enforcing a statute and you do not like it, your grievance is against the statute and law makers and not against the court, and you should say so. The excuse of necessary haste, or of striking while the iron is hot can never be allowed for a misstatement or slovenly statement."²²

NEWS SERVICE—THE ASSOCIATED PRESS

The business of gathering and furnishing news, through organizations for that purpose, has become vastly developed. At the same time many questions of law as to the respective rights of the parties concerned have arisen. These news services cover not only news furnished by correspondents, syndicated or otherwise, but also news by telegraph, and now is added news by radio service. Included also is the business of furnishing pictorial service, ranging all the way from the comic strip and the illustrated special features to the copyrighted photographs reproducing to readers the scenes of current events.

Any specially prepared matter, whether it be a written discussion of events or of opinion or photographs, is open to protection by copyright. Theoretically the same protection can be given to any particular write-up of the news, but such protection to items of news is not generally feasible. The news must be served instantly and the custom is to bulletin the news items to the public before publication. Independent of the verbiage in

²²19 Law Notes. p. 63.

Commenting on the subject, the editor of Law Notes states editorially that Judge Taft's recommendation

"Would be no more radical than the present law of England as interpreted by its courts, under which an editor was committed to jail for contempt for publishing a racy account of the life of one of the parties to a divorce suit. Prison newspapers conducted under the modern idea of prison reform, would have a great addition to their editorial staff if such were the law in this country."

which the news is transmitted there is the item of news itself which may have been gathered by a news service organization at great expense for the purpose of transmission to its patrons.

It has been held that, while an item of news as such is not subject to copyright, still there is a certain property right in news which survives even the publication thereof and that that property right cannot be infringed. The extent of the property right retained by the news gatherer depends upon the circumstances of the case.

The most notable of such news-gathering organizations is the Associated Press which for many years has been organized under the Club Organization Act of New York, for the purpose of furnishing news to its members. Membership is by application, passed upon by its board of directors. Some members under priority rights have the privilege of expressing their consent or objection to the admission of new members for service within a certain radius of their own circulation center. While such consent or objection is not necessarily followed by the governing board, it generally has great influence in the decisions made as to admission of new members. Many attempts have been made to force upon the Associated Press the admission of members against the action of its governing board to the contrary. The rule of law on this point seems to have been that which was stated in 1901 in a Missouri case³³ that the organization of the Associated Press and its business did not create a monopoly and that its news reports are private property and that its right to contract with reference to them cannot be interfered with, and further that as its by-laws authorize admission of new members only by a vote of its board of directors, outside parties cannot be admitted without the sanction of such board.

About four years ago the International News Service, competing with the Associated Press, adopted the practice of copying news from bulletin boards and from earlier editions of newspapers who are members of the Associated Press, and selling it,

³³*State ex rel. Star Pub. Co. v. Associated Press*, (1901), 159 Mo. 410.

either bodily or after re-writing it, to their own customers. In a suit by the Associated Press an injunction was granted prohibiting the taking or using of such Associated Press news either bodily or in substance from bulletins issued by it or any of its members or from any of its members' newspapers, "until the commercial value of the news to the complainant and all of its members has passed away." On appeal to the United States Supreme Court the decision was affirmed, on the ground that the practices complained of constituted unfair competition.⁸⁴

SUBSCRIPTION LISTS A CAPITAL ASSET

The question of what disbursements are or are not properly chargeable to capital investment, is a vital one in all branches of business. This is important, not only in making up financial statements, but also in connection with income taxes. In many

⁸⁴*International News Service v. Associated Press* (decided Dec., 1918) 248 U. S. 215.

Without deciding that news as such was property, still it was held that as between competing news gatherers there was a certain property interest, surviving even publication, which courts of equity would protect under the law of unfair competition. The court said:

"Although we may and do assume that neither party has any remaining property interest as against the public in any uncopyrighted news matter after the moment of its first publication, it by no means follows that there is no remaining property interest in it as between themselves."

In the decision Justice Pitney (p. 240) says:

"Stripped of all disguises, the process amounts to an unauthorized interference with the normal operation of complainant's legitimate business precisely at the point where the profit is to be reached, in order to divert the material portion of the profit from those who have earned it to those who have not, with special advantage to defendant in the competition, because of the fact that it is not burdened with any part of the expense of gathering the news. The transaction speaks for itself and a court of equity ought not to hesitate long in characterizing it as unfair competition in business."

This decision seems to be consistent with the English law. Referring to it the *Law Times* says: "It is believed that the decision would under similar circumstances be followed in England," (146 *Law Times*, 173) and the editor of "*Law Notes*", (22 *Law Notes* 204) said:

"The many sneers at the trickery of the law are adequately answered by such a decision as this which embodies nothing but common robust sense and sterling honesty."

Also see discussions on this case in 32 *Harv. Law Rev.* 566; 28 *Yale Law J.* 287; 88 *Central Law Journal*, 81; 13 *Ill. Law Rev.* 708; 67 *U. Pa. Law Rev.* 191; 4 *Va. Law Reg.* n. s. 847

cases large amounts of income taxes have been unnecessarily paid because capital investments have not been properly computed. In the case of a newspaper one of its greatest assets is often its subscription list; but this is an asset which has been built up through immense expenditures for that purpose. Such expenditures, or such proper proportion of them as can be separated as the actual cost or value given to this asset, should be computed as capital investment. And such is the recent ruling of the United States Treasury Department.⁸⁵

OTHER LEGAL AND ETHICAL PROBLEMS OF THE PRESS

In a discussion of the law of the press comments on ethical problems involved are not entirely *obiter dicta*. While any act which is immoral or illegal cannot be ethical, nevertheless there may be many acts, neither immoral nor illegal, which are grossly unethical. This is just as true of the business of publishing or of the profession of journalism as of any other business or profession. Besides acts which are in contravention of the law or of morality, in respect of which the decisions already cited on the law apply, there are many other instances where the rule of law has strengthened the ethical rule. As to some of these briefly.

SUBSCRIPTIONS—WHO ARE "PAID" SUBSCRIBERS?

Bitter complaint is often made of publishers because of attempts to enforce payment from those to whom their publications are sent. There has been prevalent a sort of tradition in regard to the rule of law in this respect, and the rights of the publishers and the liability of the so-called subscriber have been much exaggerated. As a matter of fact the question, from a

⁸⁵See Income Tax Rulings, Bulletin 47-21 No. 1397, issued Nov. 23, 1921. Referring to the subscription lists as capital investment the ruling here was

"that moneys expended out of earned surplus or current earnings for the sole purpose of building up the circulation structure may be added to capital invested when proper proof of such expenditure is made and amended returns for prior years have been filed, and that the circulation structure so built up is intangible property as defined in the regulations."

legal viewpoint, involves only a very ordinary principle of law, that of express or implied contract. If there is an express contract for the subscription then that governs. As to whether by receiving the publication without protest there has arisen an implied contract to pay for the same, depends upon all the circumstances in the case. The liability is determined by the ordinary rules of contracts.³⁶

It is often important to determine what is or is not a "paid" subscription under advertising contracts and also under the postal laws. The value of advertising is considered to be based on "paid" circulation. Numbers given away or forced upon the subscriber are not considered a valuable medium to the advertiser. Many advertising contracts fix a price on the basis of "paid" circulation and during the year payments are made on the estimate or guaranty of the publisher with a provision for proportionate rebate if at the end of the year the circulation is less than that which is guaranteed and made the basis of the price. Also the postal laws allow the privilege of second-class matter only for issues that are sent to bona fide "paid" subscribers.

In the case of the advertising contracts referred to, it has been held that "paid" subscribers are only those who at the end of the year in question have paid for that year and do not include subscribers whose names are on the books but whose subscriptions have not been paid.³⁷

The government postal regulations for the determining of second-class matter and as to the sworn returns concerning subscribers provide that subscribers who are delinquent in the payment of their subscription for over one year shall not be included as "paid"; and that where any rebate or other consideration in connection with subscriptions is given by the publisher so that the net amount actually received by the publisher is less than one-half of the advertised subscription rate, then such subscriptions shall not be considered as "paid".³⁸

³⁶*Legal News Pub. Co. v. Cigar Co.*, 142 Minn. 413.

³⁷*Cream of Wheat Co. v. The Arthur H. Christ Co.*, 222 N. Y. 487.

³⁸Sec. 1419 Postal Laws and Regulations, form 3500, issued in 1915.

AGREEMENTS FOR SUPPRESSING COMMENT

It is not only unethical, but it is unlawful, for a publisher to accept a consideration for refraining from publishing comments on individuals or companies, irrespective of the question of the character of the comments intended to be suppressed. Any such contract is invalid as contrary to public policy on the ground that agreements for consideration by a newspaper to sell its right of free and unrestricted comment are reprehensible in the highest degree.³⁹

THE REPORTER'S PRIVILEGES

There is the question of privilege by a reporter against the demand that he disclose in court or other judicial proceedings the source of confidential information the purport of which he has published without disclosing the name of his informer. One Shriver, a reporter for the New York Mail and Express, was hailed before the Senate Trust Investigation Committee in 1894. The usual bulldozing tactics of these congressional investigating committees were attempted to be practiced upon Shriver and he was asked all sorts of questions, both pertinent and impertinent, including the name of his informer, concerning certain news items that he had reported and which were published in his paper. The ruling was, that as he had appeared without formal summons and as the matter was not necessarily pertinent to the investigation, he should not be compelled to answer. The ethical duties of the reporter would require him to keep silent, whereas the law would probably not in every instance protect him in their full observance.⁴⁰

ETHICS OF DRAMATIC CRITICISM

One of the most prevalent abuses of the press is the unethical and often unlawful practice of the printing of ill-considered reviews of plays and movie-pictures. Sometimes the extent

³⁹Case of *Neville v. Dominion of Canada News Co.*, decision by Mr. Justice Atkin (1915), discussed in 49 Irish Law T. 172.

⁴⁰55 Albany Law J. 431.

and nature of the criticism is coincident with the amount of display advertising space which is paid for by the theater-owner. In such instances, as already shown, if the criticism is not marked "advertisement", the newspaper is subject to losing its second-class mail privilege. There are many honest and faithful critics. But in a large number of instances the so-called "criticism" or review or advance write-up of a play or film is merely a reproduction of what is handed in by the press agent, or copied from the papers in towns where a prior presentation has been given. Then there is the critic who gets his stories and orders from his advertising manager, and the roseate-viewing critic whose repertoire is merely a lot of stereotyped phrases consisting mostly of praise. The poor play or film is bolstered by unwarranted eulogy and when a really first-class presentation deserves the highest praise and encouragement of the public to patronize it, the influence of the critic has become bankrupt. Such cases present the reverse of the old story of the child who cried "wolf! wolf!" until the time came when the wolf was really there and his cry went unheeded.

In every big city there are one or more of the low-down vaudeville theaters where every day and night the very vilest of the vile is presented in word, gesture and suggestion, which in print would be excluded from news-stands and the mails as obscene. No decent man or woman would attend with a notice of what is to be presented. Nevertheless, the so-called theater criticisms or reviews in the local papers not only suppress the truth, but publish accounts which would convey the idea that a respectable family might properly select the theater in question for a box party.

All such practices breach the duties of the press to the law and to the public.

ADVERTISING AND OTHER ETHICAL PROBLEMS

So we might dwell upon the legal and ethical questions involved in the relations between the publisher and his advertisers. Irrespective of his rights in the courts, how far should he, either

as a matter of policy or otherwise, yield to the attempt of combinations of advertisers, sometimes even by advertising strikes, to dictate to him as to advertising rates or to punish him for what he has published or for his refusal to publish what has been demanded? To what extent, if any, and under what circumstances should he yield, if at all, to the demand of one class of advertisers that he do not take advertising from another class? To what extent should a local newspaper accept advertising from outside stores or department houses competing with local merchants? Is the refusal of advertising from outside mail-order houses inconsistent with the ethical duty to local advertisers, especially if those same local advertisers, like local department stores, themselves advertise an extensive mail-order business? Also what are the duties between publishers in the same locality but who are in competition with each other? What about advertisers who "knock" the business of competing advertisers?

These and other ethical questions are more or less connected with the legal problems which are presented to the journalist. For the journalist I have never seen a better statement of ethical conduct than that which your own Dean Williams has formulated. It might well be made the basis for a more extended code of ethics for the entire business of publishing or for the whole profession of journalism.⁴¹

⁴¹This creed by Dean Williams, of the School of Journalism of the University of Missouri, is as follows:

The Journalist's Creed

By WALTER WILLIAMS

I believe in the profession of journalism.

I believe that the public journal is a public trust, that all connected with it are, to the full measure of their responsibility, trustees for the public, that acceptance of a lesser service than the public service is betrayal of this trust.

I believe that clear thinking and clear statement, accuracy and fairness, are fundamental to good journalism.

I believe that a journalist should write only what he holds in his heart to be true.

I believe that suppression of the news, for any consideration other than the welfare of society, is indefensible.

I believe that no one should write as a journalist what he would not say as a gentleman; that bribery by one's own pocketbook is as much to be avoided as bribery by the pocketbook of another; that individual responsibility may not be escaped by pleading another's instruction or another's dividends.

I believe that advertising, news and editorial columns should alike serve the

AN AMERICAN INSTITUTE OF JOURNALISM URGED

There has never been an attempt at a compilation and publication of the law of newspapers. There is not yet a comprehensive code of the ethics of journalism, so adopted as to have the effect of even a consensus-opinion of the profession. Much less has there been established a legal profession of journalism.

The reverse is true of the profession of the law and of the profession of medicine. In these two professions a practitioner must have a license or certificate in a form and under conditions prescribed by law. He is answerable before the courts and to his own profession for a breach of a well-established code of ethics. He may be penalized by suspension or expulsion. It may be answered that the lawyer is an officer of the courts and therefore more properly answerable in the courts for his conduct. The same might be claimed in a less degree for the doctor. But these are not the only callings or professions the admittance to which and the practice of which are protected by law. The profession of the ministry is recognized, even regulated, under the law. In Minnesota, as well as in other States, the business of a barber has become a "profession" with more recognition in the law than that of a journalist, and greater protection is given to the public as against the barber and as between barbers themselves. A barber cannot offer his services for regular work without passing a proper examination and perhaps not until he graduated from a barber's "college", and then only until and while he holds a proper certificate under the authority of the State. So, under the authority of the State, protection is given to the

best interests of readers; that a single standard of helpful truth and cleanness should prevail for all; that the supreme test of good journalism is the measure of its public service.

I believe that the journalism which succeeds best—and best deserves success—fears God and honors man, is stoutly independent, unmoved by pride of opinion or greed of power, constructive, tolerant, but never careless, self-controlled, patient, always respectful of its readers, but always unafraid; is quickly indignant at injustice; is unswayed by the appeal of privilege or clamor of the mob; seeks to give every man a chance and, as far as law and honest wage and recognition of human brotherhood can make it so, an equal chance; is profoundly patriotic while sincerely promoting international good will and cementing world-comradeship; is a journalism of humanity of and for today's world.

public by the official licensing, under the "blue sky" laws, of those who sell securities; also of those who drive automobiles or who are in the drayage business or who peddle goods from house to house, and in many other callings.

But the most unprincipled, uneducated, untrained rascal who is able to procure the use of a press and buy newsprint may issue daily or weekly a dirty or yellow sheet, the only tendencies of which are to pervert public morals, and call it a "newspaper", and call himself a "journalist". This is true of the scandalous four-page sheet displaying the spoils of the hunt of sex-gossip mongers as also it is true of the purely yellow sheet or of the white sheet with yellow streaks, whose publishers cater only to readers of depraved tastes. The legal profession has its shysters, but the law and codes of the profession set them apart as such. The profession of medicine has its quacks and its confidence men, but they are segregated, or may be so, both under the law and by the organized action of the profession itself. And yet the great profession of journalism is without any authoritative protection either under the law or through its own organized action.

In the affairs of man the press has today a greater power of influence, for good or for evil, than has any other potentiality within the range of human activities. It seems needless to argue the comparative importance of the profession of journalism. I shall not attempt it in my own words. Let me emphasize the point I am making by the statement of Judge Fisher of the Cook County Court in his recent decision in the Chicago Tribune case. He said:

THE PRESS, THE EYES, EARS AND VOICE OF THE WORLD

"The press has become the eyes and ears of the world, and, to a great extent, its voice. It is the substance which puts humanity in contact with all its parts. It is the spokesman of the weak and the appeal of the suffering. It tears us away from our selfishness and moves us to acts of kindness and charity. It is the

advocate constantly pleading before the bar of public opinion. It holds up for review the acts of our officials and those men in high places who have it in their power to advance peace or endanger it. It is the force which mirrors public sentiment. Trade and commerce depend upon it. Authors, musicians, scholars and inventors command a hearing through its columns. In politics it is our universal forum. But for it, the acts of public benefactors would go unnoticed, imposters would continue undiscovered, and public office would be the rich reward of the unscrupulous demagogue. Knowledge of public matters would be hidden in the bosoms of those who make politics their personal business for gain or glorification. While not always unselfish, yet in every national crisis we find it constant and loyal, rendering service of inestimable value. Observe the role it played in our recent national emergency. It was the advance agent of our treasury, and the rear guard of our army. It set us to work upon the minute and told us when our several tasks were done. It informed every soldier when and where to report for duty and gave him his instructions with reference to it. It kept us in touch with our men in the field and carried messages of cheer and encouragement. It built up our spirits, aroused our determination and finally had the honor of heralding in every household the joyous news of victory and peace."

It would be for the public welfare, and in the interests of journalism and in the interests of the press, if the high ideals and standards of learning and conduct of the profession of journalism could be advanced and protected, as are those of other and less important professions, by a universal code of professional ethics enforceable by disciplinary methods through its own organization. Furthermore, that profession should have recognition and support under the law. There should be a legally organized and legally recognized national organization of the profession of journalism, under the name of "The American Association of Journalists" or "The American Institute of Journalists." This does not mean a licensing of the press under public authority. It means the nation-wide establishment and recognition under

the law of a high and most important profession,—that of journalism.

But such recognition and assistance by the law cannot be expected until the profession itself shall have properly organized and established within itself a national ethical code which can be said to be the expression as such of the entire profession itself. Its standards for admission should be established above any consideration of politics, creed, race, or sex. However, American citizenship and an oath of allegiance to American institutions should be the first prerequisites for membership. Moreover, admittance should not be merely on the request either of the applicant or of his employer. No member should be admitted by favor or by courtesy, nor because of official connection with or financial interest in a newspaper or other publication. Fitness for service, education, training and experience as demonstrated by quality, not quantity, of work done, good moral character, a knowledge of the practical phases and of the principles of journalism as a highly skilled and learned profession, a knowledge, too, of the ethics of the profession,—all these should be among the qualifications required. A degree of Bachelor of Journalism from a school of journalism whose standards are high should be of great weight, but not alone sufficient. Admittance should be only on the recommendation of a carefully selected membership board and upon a report, after full investigation, of the applicant's qualifications.

Until recognized and authorized under the law and until it procures the co-operation of the law, its discipline for misconduct could not extend any further than to an expulsion of membership but it should make its privileges of admission to membership or of retention of membership with such requirements that the badge of its organization would be one sought by every journalist who had any hope or expectation of rising in his profession. It should be an emblem of the dignity and of the importance and high standards of a great profession, and, therefore, not only a badge of honor to its possessor, but a badge of marked

distinction between the newspaper man who has it and the one who has it not.⁴²

Until such organization is provided, the profession of journalism can never have the recognition which it deserves nor be safeguarded in the maintenance and protection of the high standards of professional culture and of professional honor which are its ideals.

Here is a field for constructive effort which I commend, not only to you as neophytes, but, through you, to all members of the press.

⁴²See 28 English Law J. p. 629. See also *The Annals, Am. Acad. Pol. and Soc. Sc.*, May, 1922, containing articles on the Ethics of Journalism in which the state codes adopted in Oregon, Kansas and Missouri are shown and discussed.

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THE UNIVERSITY OF MISSOURI BULLETIN

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ROBERT S. MANN, EDITOR

Special Phases of Journalism

Addresses From Nine Viewpoints, Delivered at the
School of Journalism of the University of
Missouri.



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ABOUT THIS BULLETIN

One pleasant and valuable feature of each year's work at the School of Journalism of the University of Missouri consists of addresses by men and women actually engaged in some phase of journalism. Many of these addresses are delivered at the Journalism Week exercises which are held each May; other addresses are arranged whenever opportunity presents itself.

Some idea of the breadth of the field covered in these talks is given by the widely varying viewpoints presented in this bulletin, ranging from that of the sport editor in a large city to that of a newspaper woman in a country town, from that of the writer of retail advertising to that of the publisher of trade magazines.

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Other Than News

BY MARVIN H. CREAGER

(Mr. Creager, now managing editor of the Milwaukee Journal, was in charge of the literary department of the Kansas City Star when he delivered this address.)

It is not from the routine news—the chanting recital of events without regard to the human touch—that the public learns its history. Throughout the World War we read twice a day the official communiques of the French, the British, the Belgians, the Italians and finally of the Americans. We heard that there was “lively artillery fire in the Artois sector,” that “our patrols captured an enemy scouting party” and that “over Exermont our escadrille brought down three enemy planes” and we promptly and properly forgot all of that. That was news—straight news without adornment—stripped to the skin.

What we do remember are the newspaper stories that were more than news—other than news—feature stuff, to get down to shop talk. Stories that do not depend so much upon strict and chronological detail as upon dramatic situation—vivid pictures—and probably I may as well use the phrase now, although I had hoped to find a way to get through without it—human interest.

We don't remember how many divisions Von Kluck marched into Brussels as he swept toward France. Maybe it was not Von Kluck who led them; frankly I've forgotten that. Few of us remember from what direction they came and what date they reached the capital, but I daresay that not many who read Richard Harding Davis' story of the endless tide of gray green that flowed through the Avenue Louise, every buckle in place, every saw-tooth bayonet gleaming, every field piece oiled and polished and every camp kitchen steaming—very few who read that story have forgotten the picture of a scientific engine of slaughter perfected to the last degree of military efficiency which was stamped in their minds and which aroused them to the great task that lay before the Allies. It wasn't the straight news that stuck. It was the feature stuff—the matter other than news.

Most of us have a hazy idea that the German Uhlans rode almost to the outskirts of Paris, but of the plan of the Battle of the Marne we have no definite notion. However, we have not forgotten that the heroic Gallieni commandeered the busses of Paris and rushed

every man from the city's garrison to the attack when Von Kluck bared his right flank. Feature matter again—something other than news.

Take the events in American history that stand out most clearly in the average mind. They are, almost without exception, feature stories: Miles Standish and John Alden; Pocahontas and John Smith; the Boston Tea Party; Paul Revere's Ride; Washington crossing the Delaware—all excellent examples of the potency of matter other than news. Andrew Jackson behind the cotton bales at New Orleans; Francis Scott Key and "The Star-Spangled Banner" at Baltimore; Commodore Lawrence, dying on the deck of the Chesapeake with the words, "Don't give up the ship"—perfect as feature stories, but not of overwhelming importance as news. Colonel Bowie and his Texans at the Alamo; Santa Ana's wooden leg left on the field at Monterey, and General Scott in the halls of the Montezumas—those are the things that the schoolboy remembers most clearly about the Mexican War. And the Civil War was full of the same sort of thing—Barbara Frietchie and her old gray head at Fredericktown; John Burns and his squirrel rifle at Gettysburg; Pickett's Virginians slain in great swaths in the Bloody Angle at Cemetery Hill; Meagher's Irish Brigade, torn by Lee's guns at Fredericksburg, but still rushing against the wall of stone and artillery; Sheridan's ride from Winchester, twenty miles away; the boyish cadets of the Virginia Military Institute, closing their files and marching in parade formation into the fire of Grant's veterans—we know those stories even though we can't describe the Peninsular Campaign or name the commanders of the Army of the Potomac.

This is no new discovery, this efficacy of feature matter. Our old friend of high school days, Julius Caesar, commenting on his campaign in Gaul, told many feature stories about the tribes in the memorable three parts. Cicero threatened to discontinue his copy of the handwritten news sheet of his day because it paid too much attention to routine news and too little to gossip of the cloakrooms of the Roman senate.

These bushwhacking raids into the outskirts of history might be continued without end to show how feature stories have stood up through the ages while the actual news has been lost in the constant flow of events. But the value of the feature was lost sight of to a considerable extent with the perfection of railway mail trains and the telegraph and telephone. The daily newspapers were rather carried away by the opportunities which rapid newsgathering facilities gave them to fill their pages with stories of events as soon as

they happened; and they naturally fell into the idea that an item was good reading merely because it was making its first appearance in type. It didn't make much difference what value a story had, if they could get it before their competitor did they were showing enterprise and they were willing to give over their columns to stories under datelines that were, in many cases, of nothing more than local interest—a murder in Natchez; a fire in Pocatello; a bank failure in Winnipeg; a burglary in Bangor.

Not so many years ago nearly every daily had a column or two of telegraphic brevities—odds and ends of news from all over the country, none of which could be of interest outside of the community in which it happened. And while the daily paper was still more or less a novelty the readers were much impressed by the fact that they were being told the happenings in every corner of the country, even though the things they were told did not amount to much and had no color. Now, however, one does not find the columns of brief news bits in the larger papers, and editors are inclined to print only those items that have either a general significance or are of special interest to their clientele, for the reading public is fed up on news that is simply new. Especially since the World War have readers come to take an interest only in the big news, for they have become used to it. They would rather be finding out something about the world of which they have become a more interested part than to read of petty things in the far reaches of their own country. The little things no longer entertain them and they are not mesmerized by date lines.

Editors used to reject stories on the ground that although they were interesting, they were not news. Editors are more likely now to print stories if they are interesting, whether they are news or not. Even the staid Associated Press, which has to keep hundreds of editors pleased, is getting each year farther away from the orthodox news idea and is going in more and more for matter of a feature nature.

When the great pioneers of journalism in America were formulating their work it was essential that principles and rules be laid down. These rules were followed somewhat blindly by the lesser lights who lacked the originality and ability and confidence to put forth ideas of their own. Dana and Bennett and Greeley and Pulitzer and Bowles were the oracles and the tendency was to do as they had done.

When William R. Nelson entered the newspaper field in Kansas City he had had little experience in journalism. He had been active

in several other lines, however, and he had been a close observer of newspapers and of human nature. He was struck with the idea that newspapers were too much given to printing what their editors thought other newspapers would print. He proposed to get out a paper primarily for its readers rather than for authorities on journalism. He did not believe there was any mysticism or black art about getting out a paper. It was of little concern to him what the editor of the New York Sun or the Atlanta Constitution thought of his paper, but it was of real concern what the subscriber at Eighth and Troost or Ninth and Broadway thought of it. If the New York or Atlanta editor did not like it he would not read it, but that wouldn't affect the circulation. If the reader on Troost or Broadway didn't like it he would cease to be a subscriber, and subscribers were very much needed.

And it was Mr. Nelson's idea that readers liked entertaining matter without regard to where it came from. He believed a live paragraph from Ayer's Almanac was more interesting to his readers than a routine dispatch fresh from the wires. From the first day his paper contained reprint. There never has been an issue since that first one that has not contained reprint and there have been few days when so-called news was not killed to make way for interesting material from non-news sources. Reprint or grapevine had long been used to fill space when there was not enough news, but it never was put to that use on Mr. Nelson's paper. His plan was to select and edit the reprint matter just as carefully as any other part of the paper, and to use only that which, in the judgment of his editors, was of real interest and value. He was not interested in its source. It might be a bit from an oasis in an arid official report; it might be from Herodotus; it might be from the private letter of a schoolgirl; from a magazine or from Joe Miller's Joke Book—all he demanded was that it be wholesome and interesting. It need conform to no rules and it might be about any subject in Christendom or out of it. The minds of newspaper readers are not all made after the same model. Why, then, should an editor presume to say that a story on this topic will take and one on that will not?

The longer Mr. Nelson was in the newspaper business, the more he was impressed with the value of matter other than news. Despite the counsel of many of his associates, he insisted upon a constantly increasing amount of feature matter, largely reprint, and he finally built up an exchange department that is unique in American journalism. In theory, at least, that department skims the cream of current newspapers, periodicals and books, and serves it up to the readers of

his paper. Persons desiring to make an exhaustive study of a subject, of course, cannot expect to find all that they will require. No attempt is made to go into the technical, but enough is printed to let the reader know what is going on and to refer him to articles that will give him the fuller information if he wants it. Any person who follows the reprint in the *Kansas City Star* may be reasonably sure that he is not missing the gist of any widely interesting article that is being carried by current publications; and he gets a survey of contemporary writing that one reader alone could not possibly get for himself; for the material is being gleaned for him each day from literally hundreds of sources by a department of a dozen readers and handlers of matter from newspapers, magazines, pamphlets, circulars and books from America and from overseas.

Not only is the letter press watched, but pictures, and cartoons, as well, and verse also are served up along with prose, for there is much virtue in an understandable, lilting bit of rhyme. With the increased interest in European affairs that has come with the World War, the department has given closer attention to the foreign press. Feature matter and illustrations now are used rather freely from English, French and other foreign publications, with the idea that things that interest readers across the ocean will find a response in America, for readers are all human after all. The foreign viewpoint is often illuminating and sometimes amusing. The different twists given by European illustrators and humorists, most of whom show great aptitude as students of human nature, are refreshing. And a laugh is too valuable a thing to miss, whether it be prompted by an American or come from *Punch*, *Le Pele Mele* or *Fliegende Blaetter*.

A paper prepared on that plan is not at the mercy of the daily grist of news for its interest. If the wires have a bad day and local happenings are devoid of interest there always is an ample store of matter aside from the news, and it is matter that is calculated to reach the widest variety of interests. The work of preparing this reprint copy, however, does not consist merely of clipping and pasting the work of others. It is often elaborated to suit local conditions. Frequently it means the preparing of a composite story from several papers. Often only the germ of the story comes from the exchange department and from that germ is developed, through research, a feature that is widely commented upon.

A paper with such matter to depend upon is little in need of resorting to syndicate material. It can fill its columns with copy that is edited at home and thus get away from the too-often cut-and-dried

effect of stories that are designed to satisfy the whims of editors of a hundred different minds.

George Bernard Shaw says journalism is "literature in a hurry." Newspaper readers probably do not care to be drenched with heavy doses of literature, but there is no doubt that they enjoy well-told stories. Balzac and Dickens and Thackeray and Maupassant wrote stories of human experiences—of hate and love and jealousy and devotion—themes that have been used since the dawn of literature; and their stories are as interesting now as at their first appearance. Why, then, are not stories of that kind still of interest? The fact that they are contemporaneous and true need not make them less gripping than the fiction that has held readers in its grasp. The lack is in the telling rather than the situation. By paying less attention to the unnecessary details that are too often mistaken for news and by bringing out the heart-interest touches—by developing the features without too much slavery to chronological order, this lack can be overcome. And this does not mean distortion or inaccuracy or untruthfulness, which never can be condoned in journalism.

The newspapers of America have established a reputation for enterprise and speed, and we are disposed to rate ourselves highly as compared with the newspaper workers of Europe. No doubt we are justified in so doing, but we have not arrived at the point of perfection where we can afford to shut our eyes to the methods of others. Possibly others may make up for what appears to us a lack of pep and speed and headlines by getting more interesting if less flamboyant matter into their columns. Examination of English and French papers, for instance, shows that they have a high regard for matter aside from the news. In fact some of them pretty nearly abandon the news and give themselves over to feature articles. Apparently they have found that plan successful, for they have been in existence a good many years and still are going strong.

Take *Le Petit Parisien*, which goes over all France and has a circulation said to be nearly a million daily. It prints only four pages of six columns each, but it finds space every day on its second page for a column to a column and a half of fiction by some contemporary author and for a *feuilleton*, or installment of a serial story, across the bottom of the same page, taking up a column and a half of its precious space. Besides that—an eighth of the entire capacity of the paper—from one to three columns are given over each day to special correspondence of a feature nature. When one considers that *Le Petit Parisien* charges \$4 to \$5 an agate line for advertising, one gets an idea of the value its publisher places on matter other than news.

The London Times is not so cramped for space and can be more liberal with the matter other than news. It uses several columns each day of somewhat ponderous, but scrupulously English, communications on subjects ranging from fox-hunting to the Einstein theory; a full page of political stories, many of which have a feature turn; special stories on situations growing out of the World War and occasionally one of those masterpieces from its Morocco correspondent teeming with the mysticism of the Moor and worth more than countless pages of mere news.

The continental edition of the London Mail, printed in Paris, is limited to four pages, and a half of one of them is taken up by pictures. This edition ignores the news except for the most widely important items, but it has several columns each day of fast-moving feature articles that leave pictures of the times.

The Manchester Guardian, conservative even for an English paper, is a mine of feature material of a substantial kind. Each day it prints several columns of contributed stories, or, more properly, articles, of from a quarter of a column to a column in length. For instance, a recent issue contained a column story of an American family's experience in a British apartment house, the narrative being generously interlarded with English wit; a country diary telling of the coming of spring; an article on the white terror in Hungary; a discussion of the church reunion problem and a suggested answer for the Greek question. The same paper printed a series of column articles on the men involved in the trial of ex-Premier Caillaux of France on a treason charge. These articles delved into the dark corners of the lives of Almercyda, Bolo Pasha, Pierre Lenoir and others, bringing out their connections with the shameful facts developed at the Paris trial. Not exactly news, for the subjects of the articles already had gone to their deaths before the avenging rifles of the republic, but as full of the passions and tragedy of life as the story of Jean Valjean and, with that tragedy as a background, setting out pictures of present French history that no amount of abstract news matter could have painted.

When a subscriber picks up his paper he does not lose his personality. There is no strong potion in a column of brevier that turns Dr. Jekyll into Mr. Hyde. He still is capable of using his reason. He still is a member of the human family and still in sympathy with it and he still shares its frailities. He is eager, or at least willing, to learn, and he always is more than willing to be entertained. Journalists have not always shown evidence of understanding these obvious facts. Some of them seem to consider the readers of newspapers as

automatons designed to run down one column and up another of wooden matter that could bring no reaction save fatigue to the normal human being.

And I think there has been a great deal of unnecessary worry around editors' desks lest articles go over the heads of readers. Few stories that have the touch of human interest in them and are free from the blight of pedantry and unintelligent handling are lost on the readers of today. The worry should rather be lest the writer, through lack of conception, short-circuit the current of interest.

Reporting a President—and Some Others

BY PHILIP KINSLEY,
Reporter, Chicago Tribune.

There is nothing particularly difficult about reporting a tour of the President of the United States. This is referred to in newspaper offices as an "ambassadorial" job. It is much harder to cover a night police beat or the latest scandal. Everything is arranged in advance for the presidential reporter. He is given a printed schedule in which he can read just what numbered automobile, just what dinner seat, he will have in a distant city on a certain day. A stenographic copy of all the President says during scheduled speeches and at wayside stops, is given to him.

Time is the reporter's greatest handicap. Usually in the evening, while the President is speaking, he must write a first-edition story, listening all the time for something new, some new topic or twist in the address. Sometimes, when this comes, the lead has to be rewritten. At San Francisco one time, while President Wilson faced a crowd of 10,000 where many hostile voices were heard, I had to write the lead three times, as new incidents whirled around the platform. The exigency of time is, perhaps the greatest handicap that a reporter has in all kinds of stories. The dead line is his hour of judgment. What have you got—into type? It does not make much difference how much a reporter knows. He must get it into a clear, concise, reasonably accurate story, by press time.

The President is never interviewed in the ordinary way. He talks at times freely and informally to reporters. During President Wilson's tour of the West, he on several occasions sat down with the newspaper men and told them just what was in his mind on such controversial points as the Shantung clause, the Irish question, the British six votes. Of the twenty reporters there, no one dreamed of rushing into print with this story. It would have been a good story, a fine scoop, but such things are not done. In Washington they do not quote a man without his specific permission. The rule is to handle a man and his story so that the same source may be approached again.

The President's purpose was to enlighten the men he had with him so that they might know how to interpret him in the future. Later, when Irish and labor organizations began bombarding him with questions and demands, the reporters were able to state authoritatively that the President would do this or that, and his stand would be as follows. The President might have been quoted. It might

have been denied. Outside of the ethical aspect, it is not worth while. Reporters never break a confidence. They often go to the extent of protecting a man from himself, for many times men will say things without realizing how it would look in print.

Ordinarily, in reporting a political campaign, a reporter becomes so accustomed to the speaker's methods and subject matter that he can, if he wishes, write a story in advance. He may not go to the meetings, but merely hang on the edge of the crowd a few minutes to see whether it is friendly or not. The late Colonel Roosevelt, during his tours, always waited for the reporters to get in. In the midst of his talk, when he had sprung a new subject and was about to take up old matter again, he would lean over and say: "That's all. You can go now, boys." And the reporters felt safe.

Reporting is straight, clean work. It is seldom that "policy" creeps into the news columns of our best papers. I was out west one time with a New York reporter. He said to me:

"My boss thinks So-and-so ought to be President. I do not see that this man has any claim to consideration. We had quite a row about it before I left. Most of my stories support my view that there is no great demand for this man. He is running them, all right, but I know it makes him wild."

The news is the news. Facts march in a shining army. Reporters often enjoy charging down with this army upon the wise editorial writers of their own paper.

I am sure that nothing would displease my own editor more than to know that I had deliberately written a story, twisted facts, to suit any editorial policy that might have been announced. Papers reserve the privilege of selection, of course, but misrepresentation is unusual. A reporter should submerge his own peculiar slant on things, detach his mind, and view things from a single standpoint of truth. Yet truth is often relative and the next consideration should be fairness.

It is well to remember that someone knows the truth about every story. It does no good in a campaign, for instance, to tell the people in a newspaper that the political meeting they attended the evening before was "poorly attended and with no enthusiasm," when they know that it was a lively meeting, crowded to the doors. This makes them sneer at the paper and distrust everything else in it. So with every story. The banker knows whether a financial story is accurately written or not. The Board of Trade man knows about the wheat story. The neighbors know about the scandal next door.

Someone knows, even if the city editor does not. It is well to write at that someone.

One of the rules in a good newspaper shop is never to print an accusation against a man or woman unless that person is given a chance, in the same story, to explain or come back. It is only fair, for the negative story of the next day will get no play. The first story, the positive charge, will remain unanswered in the minds of thousands. The work is cruel enough, at times, without making it unnecessarily so, or being careless about people's reputations.

There is a place for all kinds of men in a news shop. A good city editor will gather around him a staff that is marked by this stamp. He will not send a man with a financial bent out to cover a crime story. It is like picking a horse to run on a muddy track.

There are not many really good reporters in any city. The market is filled with mediocre reporters who would do much better at something else. Two reporters were talking the other day in the Chicago Press Club. One was leaving the business and the other wanted to.

"A man is a failure who is still a reporter at 40," he said.

This should not be true. With more specialization and greater rewards it would not be true. There is something in it now, though as a rule reporters are great kickers and will often run down their profession and their work when they know in their hearts they would not do anything else, that it is a pleasant and fairly profitable method of earning a livelihood. I do not think a man is a failure who holds a clear head in emergency, who can sift out of all kinds of conflicting testimony the salient facts and inform the people what is going on in the world. It is a valuable training ground, as you no doubt have heard. Men are being sent out of it every day into secretarial jobs, press agent jobs, publicity jobs. Many fields are calling and all of them offer greater financial inducement. Political agents and publicity men are being paid three or four times the salary of a reporter for getting a few items a week into the papers, or for advising their chiefs as to what course to pursue from a publicity standpoint. The active reporter in the turmoil of the street will draw more than the teacher or college professor, but less than a carpenter or plumber. His top salary is just the beginning for any other professional man. He may be led into the game by \$40 a week, which is \$2,000 a year. The young lawyer who starts with him will be making \$10,000 a year while the reporter is at \$3,000, or a little more.

The best reporter will not draw more than \$100 a week. It is well to realize that under present conditions you must pay a

premium for remaining a reporter. It is better with the Washington correspondents. They may get \$10,000 a year. But there are few of them. It is a long, narrow road to highly paid executive positions on a great newspaper through the editorial end of the work.

A reporter must give up all idea of social life, all the little homely things of the neighborhood, the club and the church. He is at the command of his office day and night. He may make an engagement a week ahead but more often than not he cannot keep it.

He must know a little about everything and keep a mind open to new trends of thought. Psychology is a fine study, though he will use it whether he knows it or not. He should keep up in books and be able to listen appreciatively to the latest theory about Mars, or new methods of dentistry. He should be able to sit down in the back room of a saloon and lead the men who gather there into talk as well as attend a society function without failing in any of the conventions and proprieties.

A study of great prose helps immeasurably in forming a clear style that comes out automatically even in the pressure of making an edition. Soak the mind in good literature. The great study, however, is the human study. Take a woman who has just been informed that her husband has been killed while in the arms of another woman. The books will not tell you how to deal with that woman, when her tear-stained face peeks out at the inquiring reporter for a minute from behind a door which is ready to close.

The game of bluff, as in poker, often carries a reporter a long way. A reporter must be something of a detective and investigator. Often his assignment has nothing to do with news, but is based on an investigation of gambling conditions, the activities of mediums, shyster lawyers, crooked promoters, mail order schemes, marriage bureaus, etc. An editor will get a notion that something is wrong somewhere.

Many assignments are extremely unpleasant. They are not flattering to one's self-respect. It is not pleasant to be shown the door by a haughty butler or to be told that it is not one's business to be prying into private affairs. Probably the reporter agrees with this view. He would be the first to object to the airing of a scandal in his own home. Yet the pressure is behind him. Scandal remains as a most interesting type of news. All the preachments against it seem to fail.

Nothing stirs him more than to have mere wealth and high position insist that "nothing shall appear in the papers about this." I remember a woman out in San Francisco. She lived in a fine neighborhood and had a rich home. An ambulance took a body away from there one

night, and this was all the information that came to our office. I went to see her and she denied that this was true, denied that anything had happened. This was sufficient to make sure it was a good story. Following the clue of hospitals, doctors, police, influence with officialdom, the story was next day unearthed and my prophecy to that woman that it would be much better for her to tell all about it, came true. The scandal was aired for column after column.

A reporter is often a father confessor, a sister confessor, to a wayward, beaten soul. I have known reporters to throw down a story because they were sorry. I have never known one to suppress a story for a bribe. There is no life work that has greater opportunity for good and evil. Day after day, night after night, year after year, the great machine drives on with its report of human error and folly and struggle. It is almost inhuman at times. It touches all homes and is woven deeply into the common life. The reporter, the sifter in the anterooms of the mighty, the stranger at the door, wields every day a wand for good or evil over some life. He can help or humiliate. He can destroy or build up. His stories are like pebbles thrown into a pond. The ripples spread to the farthest shore.

On the whole a reporter is taken at his own estimate of himself. If he believes in the work he is doing he is armored. Individually he may be of little weight in his community, but as the representative of his paper he is always a power. With such a responsibility, I think, should come and will come, a demand for better training and higher standards, a wider vision and a greater reward. In the field of reporting there is little to look forward to now except inevitably lessening usefulness. Legs are about as important as brains. The years bring a handicap. These facts must be faced.

The best story is the simple story. It is strange how hard it is to get clearness. Few men can write well on half-information. No fake ever touched the truth. One must know thoroughly in order to write clearly, just as one must be wise in order to be witty. A stock saying in the news room is that the story of the Crucifixion was written in 200 words. The sentence "Jesus wept" tells the story of His grief over Jerusalem.

Being a good reporter takes all that a man can make of himself. I am not so sure about the woman. My judgment would be that general reporting is not the place for a woman.

The man most valued by the city editor is one who does good work all the time and brilliant work occasionally. To keep up that pace he must live a clean and orderly life, save something against

a rainy day, keep his mind alert, having faith in his fellow men and an optimism about his country and the world. There is a certain order, as I have pointed out, even in his ever-shifting scenes, and back of it all he should have some rock to hold to, some vision of the strength of the everlasting hills.

Woman's Field in City Journalism

BY VINA LINDSAY

Reporter, Kansas City Post.

Virtually every man, if asked what is woman's field in city journalism or the why of a "lady reporter," will say one or two things: first, "Well, she can get so many things that a man cannot," or, second, "She can write stuff for the women's page."

I am going to take issue with both of those statements. Men always are saying that a woman who has murdered her husband or otherwise attained fame will unbosom an interview to a woman reporter much more quickly than she will to a man.

I do not believe that. I think in a majority of cases, women of the type who murder husbands or break up homes prefer men reporters for confidants.

And I have always held that men would make ideal society editors.

As to the women's page: There always have been two journalistic funerals that I wanted to attend. The first was that of the professional sob sister. The other was that of the women's page as it is often presented. Woman's work in journalism should not be judged by the women's pages of this country. Most of them are man-directed and represent what some man with medieval ideas thinks his wife should read. Even a woman editor of such a page seldom has free rein. Some man news editor or something-or-other always is swooping down upon her with a lot of Dolly Dimple's Advice to Spinsters, bewhiskered recipes or Patagonia fashion hints. "The women just eat that stuff up," the men declare.

I am not decrying recipes, garden hints, embroidery and other domestic features. They are all right if not run into the ground. But, above all, they should be modern. Moreover, if possible, they should have some local significance. The recipe for piccalilly, given by the banker's wife of a town, is infinitely more interesting to the women of that town than one given by an eastern expert.

However, woman may have a big and important field on the women's page. For one thing she can raise the standard. Many papers are abolishing the women's page and making that part of the paper either a literary or magazine page. The women's page may be kept as such and made a big feature of the paper. A New York paper several years ago had an unusually good women's page which it has since abolished.

That page always had one big news or feature story a day with a picture. The story, of course, was of local significance. It often took the form of an interview with an author, actress, social worker or other person in public life on some problem of special interest to women. There also were other news stories of women's activities in New York. Reviews of books and news of books and authors should have a place on a women's page. Few men realize to what an extent literary news in papers interests women—provided it is not too highbrow. A Cleveland paper on its women's page has a very effective plan of having an editorial each day by a woman writer on some subject of special interest to women. I think any paper would do well to adopt such a plan.

Some papers are taking the stand that the entire paper should be for women and not just the women's page. That may be true. One thing about the women's page is certain—if it survives at all it must be made to appeal to the woman of today and not to the gentle An-nies of 1860.

However, I think woman has a much wider field in city journalism than writing recipes or fashions or serving as a confessor to murderers. I think her field—or mission—is to make women read the entire paper.

Newspapers, even as much as politicians nowadays, are giving the women a rush. The paper that is read by the women, the paper that goes home and is popular about the hearthstone, is the paper most popular with advertisers. The paper that makes a big hit with the women does not have to worry much about its financial problems.

I believe that women generally can write about news events of most kinds in a way that will interest women readers much more effectively than can men. I think a woman reporter is apt to see the angle on any story that will interest other women. Men, somewhat derisively, have accused us of being personal-minded. I admit the accusation. And because we are, so we like the personal touch, the human element, the local detail, in what we read. For that reason I think women reporters should be used in covering every news story in which women readers are likely to be interested, whether it be politics, a murder trial, a fund campaign, a fire, an accident or a police court.

Women in covering lectures usually are quicker to grasp the point that will interest women than are men. I once saw a man reporter and a woman reporter cover a lecture by a sociologist on "The Development of Family Life Among the Primoids." The lecturer incidentally remarked that the matriarchial system of social life in

which the woman is the boss was destined eventually to return. The woman reporter at once grasped the possibilities of that statement, saw the lecturer later, got an interview and made a big story out of it.

Woman reporters usually are good on interviews. They are more likely to draw out the concrete and the personal which is so much desired. Of course that applies especially to interviews in which women are likely to be interested.

Perhaps a woman should not be sent to get interviews on roads and banking and the budget system and other things that are as yet in the province of man only—except when it comes to taxes.

Women quite often are better informed for interviews than men. One city paper that is opposed to woman reporters on the ground that they "lower the tone of the paper" sent a young man just out of high school to interview a famous woman writer who was passing through the city. He started out by asking her who she was. She was insulted. She had had numerous such experiences in the Middle West, she said. Now a woman reporter, who always is afflicted with a passion for being conscientious, would have rushed madly to the public library to find out everything possible about her prospective interviews.

As to news events which concern women only, there is no question of a woman being better adapted for such duty than a man. Men are not interested in women's affairs. They simply are bored to death by them. Any woman who ever attempted to tell the story of her life to a man knows that. It's all right as long as you listen to his, but when you begin on your own—

Many man reporters when assigned to women's meetings spend most of their time playing poker and stop by at the close of the meeting only long enough to get a paragraph.

Of course there is a big field for the woman reporter in the women's clubs. By that I do not mean recording the notices of their meetings and the elections of their officers but getting interviews and feature stories about their activities, which now frequently have a great deal of news value.

And of course with women taking an increasing part in politics and other public affairs, the field for the woman reporter in that line is becoming greatly widened.

Not only are women going to cover stories in a way that will interest other women but they are going to write voluntarily about things of interest to women readers. They are going to get feature stories that will appeal to women. And getting feature stories is a big part of a woman reporter's job. When a city editor can't think of

anything else for a woman reporter to do, he tells her blithely to "go out and get a feature story or so."

If a new woman reporter turns in good feature stories on her own initiative, half the battle of making good is won. And instinctively she will go for her feature stories to the places and realms where women's interest lies.

Woman also has a field in city journalism in making friends for her paper through her own personality. Lots of women who cannot write—or should not—still have a big following of women for their paper through what they have been able to do for it personally. The value of friends, of course, cannot be over-emphasized in this business. Nearly every big scoop ever landed by a newspaper reporter was achieved largely through friends who remembered to serve him.

I think a woman entering city journalism should be put through virtually the same training as a man. Later on, when she has specialized for the women's page, fashions, beauty hints, interviews, feature stories for dramatics, she will be of infinitely more value to the paper because of her broader experience. I think she should be a picture chaser, an item taker and do what we call "leg" work for six months or a year.

Too many women enter the newspaper profession with illusions. They come down and offer to "do a little rewrite, features or dramatic criticism." Gentlewomen who have suddenly lost their fortunes, debutantes desirous of thrilling careers and girls just out of college are among such applicants.

Too many girls that one meets in schools of journalism are always saying, "I don't want to do straight news work, I want to do features." They should be made to realize that straight news reporting is the primer all should go through before achieving tasks more difficult.

Girls without newspaper experience frequently come to newspaper offices and offer to do fashions and "women's page stuff." I think the best-trained material in the office is needed to do fashions and recipes. Both of these are lifeless subjects devoid of human interest. It takes newspaper experience to put life and news value into such things—to make them different. Unless a woman has been through the grind of taking death notices, talking to coast-to-coast walkers and other pests who invade offices, unless she has gone out in the rain after pictures and chased to fires, she is not likely to have the perspective either of news or of life that will make of her a good newspaper specialist. She is not ready to specialize until she has re-

ceived that highest compliment they can pay her in an office; namely, that she "can cover anything a man can."

The prejudice against women in newspaper offices is waning—especially against women from schools of journalism. One city editor became converted to women from such schools after he had hired a boy half-way through high school to prove his point that training was not required. One day the boy took a telephone notice. Someway it got into the paper uncensored and read to the effect that the most conservative, dignified minister of the city would speak the following Sunday afternoon at the Y. W. C. A. on "The Respectability of Our Girl Missionaries." Investigation brought out the fact that the reporter meant "responsibility."

It is quite out of date now to draw morals or to talk about missions and messages. But the woman reporter has a real mission in life. She can make women desert the movies and the bridge table for the newspaper. She can sugar-coat the pill so that they will read the news of the day. And she can thereby make of them broader-minded, more intelligent human beings. And at the same time she can perhaps slow up the divorce mill and win the everlasting gratitude of a million or so of bored husbands.

Woman's Field in Country Journalism

By MRS. W. E. EWING

Owner and Publisher, Odessa Ledger.

I am speaking of country journalism—*country* country, where people arise when the lark is a-wing and the grass is dew-pearled; where we eat our dinners, boiled dinners largely, in the middle of the day; where, if a man chooses the more expeditious method and has the dexterity to convey his food to its destined repository on the spatulate portion of his silver, he is considered a first-class citizen and man for a' that.

Real country, where the prices of poultry, butter fat, corn, hogs and hides are vital statistics; where our most prominent citizens may walk the streets in broad daylight openly and unashamed, clad in the toil-worn, soil-stained habiliments of their calling, permeated with the aroma of the farmyard, but with heads up, eyes level, taking off their hats to nobody (and very seldom for any other reason) but loved and respected by everyone they meet.

It's the country I'm speaking of, where the highest-minded, tenderest-hearted, most sympathetic, most helpful, most lovable people most do congregate—the sort of people above all others among whom you love to live, the sort you love to serve, the sort you'd love to be.

That is the kind of country with which I modify journalism.

And the woman's field? It is as someone so aptly said of her sphere—it has no limit.

At the first sound of the word "field" your mind conjures up a picture of a fenced-in space, safe and protected, with waving grasses starred with daisies or emblazoned with poppies—windswept and sun-kissed, fair, sweet, restful—

The next picture, possibly, is the scene of battle; and that is the sense in which we use it here.

There are flowers, but they are usually on the thither side of some pretty hard going.

And it is not fenced in, and no woman ever reaches its ultimate boundaries. It is bounded on the north by a rough mountainous region of infinite hard work, sacrifice, hard times, weariness, worry and carking care. On the east by a gray ocean from which blow chill winds of criticism, discouragement, disappointment, fear and despair. On the south by friendship, love, appreciation, prosperity, and what is neither friendship nor love and yet touches both, royal good-fellowship; and encouragement, and in every hour opportunity for service.

On the west, the side of the homing sun, it is bounded by softened recollections, tender memories, gratitude, thanksgiving and the wonderful knowledge that you have something attempted, something done, to have earned a sweet repose. And in the betweens that sound so nautical—s. of s. e., n. of n. w., etc—there loom the rough hills and slippery passes, crags and precipices, morasses and treacherous pitfalls of finance, history, music, art, literature, politics, stockbreeding, agriculture, religion, education, economics, childbearing, fashions, etiquette and cooking. For in this woman's field there is no such phrase as "I don't know." You can't say that—it isn't done.

When you are called out of bed to settle a mooted question between wife and husband as to whether the Missouri Legislature gave women the right to vote or not before it ratified the constitutional amendment, you have to answer at once; you can't stand on the order of your answering.

And then you are called in the midst of a learned political discussion with a prospective candidate to have a woman say: "Oh, Mrs. Ewing, my son has sent me some guavas from Florida to make preserves and I have no idea how. Can you tell me?" Do you say you don't know—that you would not know a guava if you saw one? You do not! With a blessed assurance you tell her the *modus operandi* that will make a preserve of anything from a luscious Missouri strawberry to a South Sea island sponge; and a few days later you are patted on the back with "I knew you'd know how."

There isn't anything you aren't expected to be able to discuss.

Why, I've won quite a reputation on my judgment of Hereford cattle. I'm asked to go out and interview one of the royal family every once in a while. And I tell you that while I am so familiar with them I call them by their first names and can stand apparently calm and nonchalantly discuss the straight lines of their backs, the breadth of their chests, the graceful curves of their dewlaps, my craven heart just gets up in my throat and does a tailspin every time the creature moves. I know if I have even so much as a red-letter day in my calendar and he suspects it—as the old darkey said, "I is gwine to be ain't."

I am not touching on the financial question—my method is stamped on most of our coins, and my success is always in the forefront of my mind when I sing the doxology. Nor am I going to say much on the subject of news. When your field is a small country community where everybody knows everybody else, often to the third and fourth generations—all their uprisings and downittings, as it were—you get to feel as if it were all a part of yourself. If a grief

comes to anyone, it grieves you. Every time you write an item you think who will enjoy it, who will be especially interested. And when some hurtful, shameful thing occurs, you feel about exploiting it just as you would if you had a family unpleasantness and ran to the back fence (we still have back fences, and they are conducive to neighborliness) and shouted: "Oh, Mrs. Jones, Mrs. S., Mrs. B.! Come quickly! We've had a family row, and my husband shook me. I threw the cream pitcher at him. Then he went out and kicked the dog and I tore up his new overalls. It's awful, it's terrible, it's lamentable, and we're awfully ashamed, but I thought you'd like to know it. It's news!"

Of course, you men won't understand this viewpoint, as there are many others you don't understand and never will. I know a world-renowned journalist said: "What God has allowed to happen, I am not ashamed to publish." Neither am I—if it happens in Maine, New Hampshire or California. But when fathers have talked heart to heart to you about their hopes and ambitions, their fears and disappointments for their children; when women have confided in you their sorrows and perplexities; when proud young fathers have come to tell you personally of the coming of a little child because they knew you'd be interested and you always made such pretty little mention; when young mothers have brought their little new treasures to show you; when they have sent for you to see the little waxen forms so pathetically beautiful; when grandfathers have tottered in to tell you the little black-eyed baby you had always been so nice to was dead away out in Colorado and would you write one of your sweet little pieces, it would be such a comfort to the little mother; when lovers have come to you for advice and comfort; when girls have told you their secrets; when people have laid their hands on your shoulder and said, "Will you pray for me?—oh, I tell you news has a new meaning. So has life! And your pillow is softer and your rest sweeter if you feel that in your particular little field no noxious weeds have flourished, no poisonous thorns appeared.

To be thoroughly at home in her field a woman must know the business from the bottom up; from the inside out there must be no phase of which she hasn't a working knowledge, even to the setting of type.

I know the financial side from the pang of uncertainty as to the whereabouts of next week's rations to the thrill of helping finance a world war. I know the ups and downs of the news-gathering game. I know the pleasures of soliciting and writing ads. I've set type and fed presses.

I don't say much about all this because—well, first, all rules were suspended when I started into this field and I have never done anything like anyone else. I've never tried to have a big popular paper, but I've tried to have one people could love and trust and know it stood for high ideals and the tenderer, lovelier things of life.

The second reason I don't emphasize all these other things is because that all composes a man's field too; and to me the thing that peculiarly differentiates the woman's field is the matter of service. That is particularly her own, this being guide, philosopher and friend, being all things to all people. Why, truly, there is not a life or death or birth, or anything a penny's weight of worth, but what a newspaper woman is in it.

I always loved old Abou ben Adhem (may his tribe increase) and rather envied him, and I've always hoped my name might be written close to his; and I believe the devious way across this field leads to it.

It takes a vast amount of courage, love, tact, bluff, a deep and abiding sense of humor, and an unshakable faith in prayer. There are times when it takes earnest and fervent prayer to keep you in strength and courage for your field—field?—it's a world; and in answer to your prayer comes the assurance that God's in his heaven and all's right with the world. This one!

The Writing of Sport

BY MARION F. PARKER

Sport Editor, St. Louis Globe-Democrat.

The subject assigned to me is "The Writing of Sport" but that to my mind is secondary to getting sport news. It is another case of catching your hare before you can eat it. As in the case of the city department, sport news is gathered on runs and by assignment, but in the case of the sport department the general assignment news is small in comparison with that obtained on regular runs.

Baseball and boxing are the two big B's of the sport department and the following of these two is far greater than that of any other. Other sports vary in popularity according to local conditions. Where racing flourishes it is one of the leaders, but where no tracks are running it drops back. College football in its season is one of the leading sports but its reign is limited to a couple of months in the fall. Tennis and golf have a tremendous following during the outdoor season. Bowling, billiards and basketball have about as great during the indoor period of the year. Track and field sports have a big following, and swimming, wrestling, rowing, cycling, yatching, automobile racing and other sports draw their share of interest. In passing I may remark that the new development in sport as in politics is the prominence being gained by women. Girls and women are taking up nearly every branch of sport and are making good in a number of them. The review above will give some idea of the big field to be covered from the sport department.

Practically all sports worth while are covered on runs by men regularly assigned to them, and I should say about 90 per cent of the news is obtained that way. This means that personality counts for a good deal. Where a man comes in contact day after day with the same men and has to rely upon them for his news, it is important that he possess ability to make and keep friends. This is easy enough as long as only matter is printed that is favorable to those from whom it is obtained, but it is also necessary to print that which is not. There is where personality counts. Fair dealing and honesty in handling news will usually suffice to keep one in good standing with those from whom it is obtained. Good judgment and tact are also important.

Few who have had experience in news gathering will contradict me in saying that securing news is one of the most trying problems a newspaper man faces. Few in charge of news departments have

not spent anxious hours and even days waiting for news to develop and stories to break. It is a good deal like the cat in front of the mouse hole. You know the mouse is in there and likely to come out at any time, but if you make a move at the wrong time you lose him. Worse still, he may come out the other hole and the opposition cat may get him. Just how to collect news can not be explained. It appears a gift with some persons but others can at least become average in this line if they will give the matter study. Perseverance and judgment are the cardinal points, but it also takes nerve and even daring in some cases. But to stay with your news and use judgment in getting it are the prime necessities in a large majority of cases.

There was the case of a prominent baseball magnate in connection with the sale of a club. For several reasons he did not want to give out an interview after a conference and tried to do the rush act for his automobile. He got past our man but was surprised to find him on the running board of his automobile and he was still there when the magnate reached a hotel a dozen blocks away. He got the interview he was after.

Then there was a prominent attorney who was a baseball official. He took the stand that the ball club was a private affair and the public was not interested in its doings when they were unfavorable to his organization. Otherwise he was eager enough for publicity. The baseball man wanted an interview on some news and sent in his card only to be informed that the official could not be seen and would make no statement. We kept that office picketed until the man had to come out, and we got him eventually. Then the matter was argued out. Whether he came to see our point of view or concluded he might as well give in I don't know, but we got interviews whenever we wanted them after that.

Another case in point is an experience with the late Bob Fitzsimmons. Bob was one of the easiest of men to approach for newspaper men. While he was in St. Louis on a theatrical tour a report came that he was about to re-enter the ring. I sent up my card to his room at the hotel but was informed that he declined to see me. I sent the bellboy back thinking he had made some mistake, but he came back with the same reply and questioning brought out the fact that Mrs. Fitzsimmons would not even allow the boy to see Bob. She also answered the telephone and refused to allow him to speak. Then I sent up the telegram I had to Mrs. Fitzsimmons and he was allowed to come down and see me. The explanation of the trouble was that Mrs. Fitzsimmons was peeved over a press-agent story about Bob and a chorus girl and thought that was what I wanted an

interview on. After that I knew who was boss in the Fitzsimmons family.

Alertness is a big asset in news gathering. Few stories come out in the open. It is a word dropped here and there or a suspicious circumstance of some kind that leads to many a big story and the man alert enough to catch them is the one who succeeds. The same is true of interviewing. Good stories are frequently obtained by picking up words dropped unawares or getting a line through things left unsaid and being avoided. Connecting up circumstances not apparently related and bringing happenings in contrast frequently develops good stories.

Personal appearance and confidence are other assets in gathering news. The man who is neat in person and alive in appearance will get a hearing when the one who is not will not. The man who knows what he is after, feels that he is entitled to it and is assured that he will get it is the one who succeeds. Politeness goes without saying and proper respect for persons entitled to it is but due. Yet I have known not a few newspaper men who fell short in these things.

Then there is discretion. I nearly forgot that. But it is important. For instance when all "het" up the night before, you describe the heavy-weight fighter as "only matched in size by the odor of cheese emitted by his lack of fighting ability." It sounds all right then but the next day when the object of your verbal attack towers over your desk all of a sudden, it's time to use discretion, especially if you are a small man.

Getting down to writing of sport the writing is much the same as in other lines of reporting. Ability to get a punch into a story and put the facts in the opening paragraph are cardinal principles of news writing everywhere. Accuracy is another. A good knowledge of what you are writing and in many cases its history are essential in a particular manner in sport. Cultivation of a correct style is a necessity for those who wish to advance. Rapid writing to make editions naturally tends to destroy style and the reading of good literature and study of the best in other papers is essential in order not to go backward.

One of the common failings found in sport writing as elsewhere is the failure to understand fully the meaning of words used and a tendency to use long and abstruse ones. This applies with particular force to the sport department where matter must appeal to the young and the old, the educated and the uneducated. Style and variety need not to be lost through the use of simpler words when they are used with exactness. Too many newspaper writers use words which in a gen-

eral way express what they mean, throw in a big and high-sounding word to show off and let it go at that.

Another surprising thing is how many newspaper men spell incorrectly.

Possibly the two greatest differences in writing sport from other matter are in the use of slang and editorial matter. Sport writing has developed to a great extent a technic and language of its own.

Many of the slang phrases and expressions used in sport have found their way into general use and virtually become part of the language of this country. Writing sport without their use is practically impossible.

There is no more expressive language nor one with a greater punch to it than that of baseball, while boxing has its own peculiar expressions that would not be understood nor appropriate outside of it. In baseball such expressions as "rode one to left field," "slammed the leather on the nose," "shagged a throw," "speared a hot one," "booted a grounder," "galloped around the sacks," "drove a hot one to center," "did the heaving," "hit a smoking liner" and "hit a homer" may puzzle outsiders but are highly expressive to followers of the game and have a tang all their own. Boxing followers understand fully what is meant when they read that a fighter "landed one in the midriff," "put across a sleep-producer" or "landed a haymaker." They also convey meaning to many of the uninitiated.

One of the notable advances made in sport writing in recent years is the dropping of coarse slang. Except in papers which are careless of their character such expressions as "busted the ball," "swiped a base," "hit him on the beezzer" and "landed in his breadbasket" are no longer considered good form. The throwing in of slang merely to use it is also going out. The rule at present is to use slang where it is appropriate and intensifies the meaning beyond what would be the case if ordinary words were used.

The use of editorial matter in stories is almost universally sanctioned in sport writing. One of the main reasons for this is that but rarely is there place for editorial expression on sport matters outside of the sport page. Such matter would not be appropriate in the editorial columns proper and would not accomplish its purpose if printed there. There is ample excuse for its use on the sport page in the good accomplished. No small credit for the fact that sport has been kept reasonably clean and honest is due to the vigilance of those writing sport editorials and their quickness to censure anything that would operate against this. To the credit of the sport men it can be said that the privilege is seldom abused and that those who do

abuse it rarely reach positions of responsibility on papers of reputation. Most of the editorial matter is fair and honestly written with the idea of betterment in sport.

In this respect it may also be said that the ethics of the sport departments is much improved in recent years. Thinly veiled graft played no small part in the early history of sport departments and still exists to a greater extent than those who have their best interests at heart would like to see. Obtaining money or other compensation from those interested in obtaining publicity was common in the old days and there is still some of this. But it is disappearing. Management of fighters, press agencies for athletes and organizations interested in athletics, and other forms of obtaining money indirectly are still regarded as semi-legitimate on many papers but are frowned on by the higher-class ones and are prohibited by not a few. With the improvement in the class of men who are employed in sport departments the idea is gaining firmer hold that the man writing sport should have no entangling alliances and should be free to express himself as honesty and fairness dictate.

On the reverse side of the case are the number of men in sport departments who are devoting a good part of their time to movements for the public welfare. Organizing and upbuilding of athletic and recreation bodies is one of the things that fall naturally in their line, and many of the most prosperous in the country owe much to the sport writers. The Municipal Athletic Association of St. Louis, which is today the largest of its kind in the country, for instance, owes much to the support of the sport departments of that city.

Sport department work has its advantages and disadvantages, the same as other work on newspapers. To the man who likes sports, and few Americans do not, it gives the opportunity to take part in them. To the student of human nature it affords a wide field for study. The crowds that attend sporting events are made up of every class and kind, and human nature is more open and less affected by the artificial than elsewhere. This is also true of contestants in athletic events. Continued intercourse with all kinds and classes of persons leads to a wider and more liberal view and has a broadening effect. The opportunity is there and the leaders in the sport departments of the country show they have taken advantage of it.

Sport writers are playing a far more important part in the making of good citizens than might at first be supposed. Millions of persons are reading matter written by them and their influence among the young ranks with that of home, school and church. In fact it may be said to be more far-reaching than these. Boys who have

home, school and church influence are also reached by the sport department. Many who are not reached by any of the first three mentioned are reached by the latter with an influence for good or for bad. If anything I have said here leads to a better influence through the sport columns, particularly in regard to the younger generation, my excuse for being here has been furnished and my purpose has been accomplished.

The College Man in Technical Journalism

BY SAMUEL O. DUNN
Editor of the Railway Age.

I am going to talk to you today about what is to me the most interesting, and what I regard as the most useful, branch of modern journalism; about the opportunities it affords to the college man, and about the qualifications required for success in it. In the subject assigned to me this branch of journalism is termed "technical" journalism. To most people that sounds useful, but not interesting. I can easily believe that the imagination of the average young man who is looking forward eagerly to the time when will enter upon the race for journalistic fame, influence and emoluments refuses to be fired by the utterance of the word "technical." But I venture to say that that is because the average young man with journalistic ambitions does not know much about it.

I intend, in this discussion, to give myself a wide latitude, and to include under my subject every publication which is devoted to giving news and information and to presenting discussions of problems that are especially, or exclusively, of interest and concern to the persons engaged in one particular kind of professional, industrial or mercantile activity.

To those who are not familiar with the facts it may seem that there could hardly be many papers occupying such highly specialized fields. On the contrary, there are hundreds of them. Not only is there one or more—usually more—monthly or weekly papers devoted to each line of professional or business activity, but there are many which are devoted to subdivisions of professions or industries. There are papers which attempt to cover the entire automobile industry, for example, but there are also papers which deal only with the passenger automobile business, others which deal only with the motor truck business, some which deal only with the problems of operating and maintaining them. Similarly in the railroad field, there are papers which deal with all branches of the industry, and others which deal only with the news and the problems of the locomotive and car departments, or the engineering and maintenance-of-way department, or the signal department.

This devotion of its editorial contents exclusively, or almost exclusively, to the activities of a particular profession or business is one of the principal characteristics of the technical journal. Another is that, as the words imply, it deals "technically" with subjects arising

in its field—that is, it deals with them scientifically and thoroughly. The real technical journal is a journal edited by experts for experts.

These characteristics of technical papers determine the extent and amount of the circulation and influence they can attain. They also determine the qualifications which must be possessed by, and the opportunities afforded to, those who aspire to successful editorial work upon them.

The circulation of a good technical paper may be, and often is, coextensive with the profession or industry it serves, and yet, as compared with the large newspapers and popular magazines, the number of its subscribers may be small. For example, the railroad industry is one of the three largest industries of the United States. Our railroads have one-third of the total mileage of the globe. They have over 250,000 miles of line, employ 2,000,000 men and represent an investment of about \$20,000,000,000. But there are comparatively few people besides the officers of the railways who are directly interested in the technical problems of railway administration, operation and maintenance, and there are only 20,000 railway officers in the country, high and low. It necessarily follows that, measured by mere numbers of subscribers, the largest circulation a railway paper can attain seems small compared with the hundreds of thousands of copies sold by many of our metropolitan daily newspapers, and the millions of copies sold by some of our weekly and monthly magazines. It is, in fact, unusual for a technical journal of any kind to have over 20,000 subscribers.

But the influence exerted by a journal is not measured by the number of its subscribers. In the first place, most of our high-grade technical journals circulate not only throughout the United States, but throughout the world. In the second place, the clientele of the technical journal is usually made up principally of the ablest, most intelligent, most enterprising and most successful men in its field; and the publication that reaches men of that kind can and does, if it is well edited, exert a much greater influence upon business and public affairs, in proportion to the number of its subscribers, than a publication with a much larger clientele of people of average ability and importance. Again, the technical journal which is well edited, speaks the language of its constituency; it deals, not superficially, but constructively and often profoundly, with its constituency's problems, constantly making important contributions to their solution; and therefore it commands the respect and confidence of its constituency to a peculiar degree. Finally, the newspapers and magazines of general circulation look to the leading technical journals for exact informa-

tion, intelligent forecasts and sound views regarding developments in their special fields. For these and other reasons the influence of the technical journals is many times greater in proportion to the numbers of their subscribers than that of most other kinds of publications.

Technical journalism, by its very nature, affords to those who engage in it with a suitable equipment opportunities for constructive work of a high order and of great importance. Broadly speaking, there are three different classes of subjects with which the technical journal can so deal as to promote the welfare of the persons and concerns in its immediate field and of the public.

First, the technical journal can be, should be and often is, a potent force for increasing efficiency in its field. Increased efficiency in production is at present the great need in every branch of industry. It is only by increasing efficiency in our industries that those who have invested their capital can get larger profits, and that those employed can get their conditions of work improved and their wages advanced, while the public can be sold commodities at reasonable prices. The well-edited technical paper is constantly looking over its field to find new or improved devices or machinery, or new methods of management or operation, which tend to increase efficiency. When it finds one of them it puts information regarding it into the hands of all those who can be interested and benefited by the information. In many cases the skepticism and conservatism of business men cause them to hesitate to adopt new methods or machinery which, to the more progressive or well-informed men in their field, seem valuable. When the technical paper is convinced of the merits of new devices or methods it often performs a great service, directly to its own field, and indirectly to the public, by constantly calling attention to the advantages of these devices or methods until they secure general recognition and adoption.

Second, the advantages derived from the development and operation of most enterprises, both by those directly engaged in them and by the public, depend largely upon the relations existing in them between employers and employes, and upon steady improvements in these relations. The labor problem is especially acute at present in all lines of business, but it always has been, and always will be, one of the most important problems in every industry. The subscription lists of most technical papers are made up chiefly of the owners, managers and officers of the concerns in their fields. Doubtless, therefore, most technical papers are inclined to adopt and express the employers' rather than the employes' point of view. But, after all, it is just as essential to the adequate discussion and satisfactory

settlement of the issues arising between employers and employes, that the employers' situation and point of view should be understood and explained as that the employes' situation and point of view should be understood and explained. However, the better-edited and more progressive technical papers do not confine themselves to presenting the employers' point of view. They also devote a large amount of space to presenting the employes' point of view to the employers, and by their discussions of the labor problem in general and by their descriptions and discussions of the various improved methods of establishing better understandings and better relations between employers and employes they can, and do, contribute largely toward the solution of the labor problem as it presents itself from time to time. I need hardly add that while this is a problem the substance of which always remains the same, it is also one the form of which is ever changing, and it is one of the functions of the technical paper constantly to present it in new lights as its form changes.

Third, there are always questions affecting the relations between industry, on the one side, and the government and the public, on the other, to be settled. Probably there is no large profession or industry in this country which has not up for consideration at this time some important question or questions affecting its relations to the government and the public; and in many of the leading industries there are numerous such questions pending. These questions vary all the way from whether a railway shall be required to stop one of its fast trains at a county-seat town, to whether socialism shall be adopted, under which all the means of production, distribution and exchange would be acquired and operated by the government. The editors of a technical paper usually know more about the nature of the industry to which their paper devotes itself, the degree of efficiency with which it is managed, and the conditions upon which its efficiency of management depends, than any other class of journalists or any class of public men. They therefore are peculiarly qualified to elucidate the problems arising from its relations to the government, whether those relations be due to some form of taxation or regulation, or to some other cause, and to advocate the policies which it will be salutary for the industry to follow in dealing with the government and the public, and for the government and the public to follow in dealing with the industries.

It is because of the part that technical journalism plays with reference to all of these matters that I said at the beginning that I regard it as the most interesting and useful branch of modern journalism. But technical journalism cannot be either interesting or useful

when practiced by one who is not qualified for it. What, then, are some of the qualifications for it?

One of the first is that a man shall have a serious purpose in life. While technical journalism is interesting work, it is also serious work, and no man should enter it who is not disposed to deal with serious problems in an earnest way. It is work which requires an educational equipment of a high order. A man may get this equipment either in college or out of college, but he must get it if he is to make a success in technical journalism. Furthermore, he must not be satisfied with what he can learn in the years before most men leave college. Whether he has a college education or not, if a man enters technical journalism he should enter it with the intention of being a student all his life. He is going to participate in editing a paper for experts, and if he is going to do his work successfully he must strive constantly to keep abreast of the most recent developments in and the best thought regarding the problems of his field, and he cannot do that without constant study.

Editorial work in technical journalism may roughly be divided into two classes. On almost every large technical paper part of the editors devote themselves primarily to preparing copy dealing with the technique of the industry the paper serves. If it is a shipbuilding paper they deal primarily with the design and construction of ships. If it is a railroad paper they deal primarily with civil, mechanical and electrical engineering problems. It is my own opinion that technical journalists, in order to deal adequately with matters of this kind, should have been technically educated and have had some actual experience in the work of the industry with whose problems they are dealing. For example, the man who deals with the civil engineering problems of the railroads in the columns of a technical journal should have been educated as a civil engineer and should have had at least a few years experience in engineering work on a railroad. However, men of exclusively engineering education and experience who enter technical journalism are likely to have some serious shortcomings. They are likely to be wanting in the "nose for news" which enables the skillful journalist to select and publish the exact material which will be most interesting and useful to his readers at the time he publishes it. They are also likely to be a long time in learning to write well and to prepare their copy generally in such a manner as to give the reader just what he wants, and all he wants, in the shape in which he wants it.

It has long been a subject of controversy among the editors of technical journals whether it is easier to take an engineer or a man

of general newspaper training and make a good technical editor of him. While I favor employing a man of engineering training and experience for such work, I can easily see that it would greatly help to fit a man of engineering education for journalistic work to add to his college course in engineering a college course in journalism.

The second class of editorial work which has to be done on technical papers is the gathering of market and other kinds of news, and the preparation and handling of copy dealing with subjects that are not strictly technical, such as those of business administration, the labor question and the relations of industry to government. The best education and training for this kind of work probably can be obtained by taking a regular academic course in college, including thorough instruction in economics, and supplementing it by a good course in journalism, such as is provided by the University of Missouri.* I wish especially to emphasize the need for a man who undertakes this kind of journalistic work having a broad knowledge of economics. The economic problems which arise for consideration in the various professions and industries differ superficially, but fundamentally they are the same problems. The problem of making railroad rates which will be fair to the public and at the same time will develop the largest practicable amount of traffic is essentially the same as the problem of making prices in any other industry which will be fair to the public and at the same time will develop the largest possible market. Likewise, the labor problem in the coal mines is in all essentials the same problem as the labor problem in the steel mills. Therefore a man who engages in technical journalism cannot know too much about general economics.

I never went to college, and I suppose that measured by the usual standards, I have been more or less successful. There have been many times, however, in spite of the fact that I have always studied hard, when I have felt very conscious of deficiencies of my own which were due to my lack of college training, and since I have been employing men for technical journalism I have hardly ever employed one who had not had a college training.

Not only does the college man in technical journalism usually enter it with a broader and more thorough knowledge than the non-college man, but he usually knows better how to study, to make original investigations, and to get and assimilate information which can

*The School of Journalism of the University of Missouri requires two years of academic study before entrance. After entering the School of Journalism, the student continues his academic studies while taking up his professional journalistic courses.—Editor.

be obtained only from those actively engaged in the every-day work of the industry with whose affairs his paper deals. It is a debatable question whether a college education actually helps a man to make money in many lines of business, but it is unquestionably an invaluable and almost essential asset to the man who enters technical journalism.

Let us now turn to what may seem to be the most practical phases of my subject, and consider what opportunities technical journalism affords to the college man to make money, to exercise influence and to gain reputation. As to the pecuniary rewards that may be gained, I suppose they are larger in technical journalism than in any other branch of journalism. The technical journalist is a specialist. When he has acquired a thorough knowledge of his specialty and learned to write well about it his paper will experience more difficulty in replacing him than a newspaper or magazine of general circulation is likely to experience in replacing one of its reporters or editors. Again, the technical journalist's special knowledge and training usually are such as would enable him to get a good position in the industry with whose affairs his paper deals, and this tends to make it necessary for technical papers to pay their editors as high salaries as men of similar ability and qualifications receive in the various lines of industry and business.

Getting Personality Into Advertising Copy

BY GEORGE L. CARTLICH

Advertising Manager, Woolf Brothers, Kansas City.

The surprising thing about the subject is that one would wish to know how to put personality *into* advertising when it would seem that the difficult thing would be to keep it *out*.

And yet it *is* a vital problem—the question is a fair one and the subject correct as stated. Most advertising has little or no personality. The merchant or person who advertises may be a human being like anyone else—until he formulates a sentence to publish over his signature. Then he acts as if he had been asked unexpectedly to make an after-dinner speech at a banquet where, we will say, the President of the United States and a half-dozen senators and Cabinet members were present. He actually gets stage fright—or buck ague!

I like to compare an ad with a man. There is a great deal of similarity. We are attracted to our friends because of their appearance to a great extent—especially when they are friends of the opposite sex. We like friends also for their geniality, their friendliness, their good humor, and perhaps for their wit.

Most of us do not like loud, officious, would-be funny persons. We like droll wit rather than slapstick comedy. (This, of course, applies to people, not to motion-picture films.) And yet an acquaintance would seldom ripen into friendship unless there was a perpetual interest maintained. Our friends *must* be interesting or they cease to be friends.

Now it is easy to imagine advertisements with all of these qualities. In fact, they have them whether you have ever noticed it or not.

A good ad attracts us by its physical appearance; and by that I do not mean artistic appearance. Some of the best ads I can remember have been plain, straightforward, honest, Abraham Lincoln ads.

Unquestionably, a well-balanced, properly set ad attracts better than one of slovenly appearance, even though the reading matter is identical. And the illustration—well, its importance cannot be over-estimated. Some say it is useful for getting attention; some say it ranks evenly with the wording. I believe I would go still farther and say that if I had my choice of reading matter or illustration, and could not have both, I'd take the illustration—and I'd make it tell my story! I believe I could prove my choice is correct, too, if I were

questioned, by quoting the comparative popularity of the moving picture theater and the public library.

Continuing in the analogy of a man and an advertisement: The ad with an element of humor, that does not draw the line at a pun occasionally, if quite apropos, the ad with a friendly tone and with a total lack of blatant officiousness, has been proved over and over again to make friends.

Lastly, the quality of sustained interest. A man may tell a funny story once and make you laugh, but he cannot continue to tell the same story and expect you to laugh. Neither can he keep your interest by telling funny stories continually. He must vary his mood—and even keep still once in a while.

Personality is just as prominent a feature in an ad as in an individual. In a man, strangely, it does not depend upon the mental or moral qualities. A strong personality, a pleasing personality, a prepossessing personality—use whatever term you will in describing that ideal quality which distinguishes some men—is a gift of the gods. Perhaps it can be cultivated; I don't know. It is the outward expression of an inward quality which makes a man liked.

In advertising, personality is the publication of the good features of a firm or a merchant.

We are all human—and the personnel of a store no less so than you or I. The direct route from the store to its customer is that from one individual to another.

Salesmanship did not originally embrace quantity selling. It was personal contact between a man who had a bushel of corn and a man who wanted a bushel of corn. The man with the corn did not announce pompously: "Mr. Cyrus Smith wishes to inform you that he possesses a limited quantity of the most desirable Indian maize of a variety highly suitable for the fattening of hogs." Not on your life. Instead he leaned up against a pigsty, rolled his quid of tobacco over in the corner of his jaw and said: "Say, Bill, them hogs o' yourn wouldn't be the worse for a peck or two o' corn, would they?"

I'm not saying that advertising should be that free and easy. What one may say to an individual is quite different from what one may say to a large group of individuals. But the human-interest touch by all means should be maintained.

If Cyrus Smith were to advertise, why not write his ad something like this:

Any runts in your hog lot? One runt cuts down the average profit on a whole litter of pigs. A little corn at the right time puts the fat on the right place. Call me on the phone and

I'll deliver a bushel or a truckload of fat-producing corn,
priced right.

CYRUS SMITH.

There are as many definitions of advertising as there have been speakers on advertising subjects, but there is one which I think covers the case better than most others: "Advertising is creating a demand and offering to furnish the supply."

Offering to furnish the supply without creating a demand is a waste of money. Some people may have realized they wanted the article but the great majority would say, "What do I want with that?"

And how are you going to convince a man he wants something without that direct personal appeal—that suggestion that you are a human being just as he is, that you have had the same difficulties about shaving, or shoes hurting your feet or your spark plug fouling; that you have found a peach of a remedy for the difficulty and want to pass it along?

At the beginning of this paper I stated that the wonder was that too much personality does not get into advertising. The advertising of even one single article is as many-sided as human nature itself. It is as changeable as current events. It has as many possibilities as a casual conversation between friends.

Our every-day lives are almost identical with those of all other individuals. They are made up of certain activities from rising in the morning to going to bed at night. The most natural thing in the world for a merchant to do, one would think, would be to strike up a conversation with one or one hundred thousand other men, about some event or activity which is of common interest. In fact, that is what he does, if his customer wanders into the store. "Pretty hot, isn't it?" Or "You're all wet; where's your umbrella? Better let me show you one . . . So unusual a handle you won't forget it when you get off the car."

And what an opportunity for those who sell things to women. Women! Whose very lives are wrapped up in, *dependent upon* clothes and personal appearance!

What a chance for those in the automobile industry, preying upon the most easily touched phases of human nature—upon the most responsive cords of a person's being!

Another phase of personality in advertising is the amusing kind. To be able to amuse people is one of the greatest gifts. Ralph Waldo Emerson's often-quoted saying, "If you can preach a better sermon—" and so on, is not nearly so true as one I could formulate, something like this: "If you can amuse people, the world will drag you forth even though you live in the antipodes."

The world insists upon being amused. It can't live without amusement. Regardless of how hard the times are, the streets, boulevards and roads are crowded with automobiles. And you cannot deny that the automobile is an instrument of amusement, even though a man may kid himself into believing it is necessary to his business or his health.

The picture shows are full of people, the theaters never lack an audience, there is scarcely a home which does not boast a phonograph. So here is a trait of human nature which the advertiser would be foolish to ignore. Amuse your readers occasionally, and you have their attention tied up just as surely as Briggs, Webster, Bud Fisher and others have their daily audience. It isn't necessary to become a clown. You do not have to turn a back handspring to get a smile out of a friend. A few dignified words will accomplish it much more easily.

I can't tell you how strongly I feel about the change which should be made in most copy. How greatly it can be improved by a bit of human interest, or, if you prefer, personality.

And I can't help but wonder at the immense effort most people must make to keep personality *out* of their copy as they do. How is it possible?

Modern Newspaper Service and Promotion Work

BY DAVID R. WILLIAMS

(*Manager, Service and Promotion Department, St. Louis Globe-Democrat.*)

The newspaper service and promotion idea is a development of the last seven or eight years. Previous to that time the national or the local advertiser bought his white space from the newspaper. The newspaper filled it up for him, as the advertiser instructed, and let it go at that. To be sure, Mr. Advertiser was given a few proofs, but that was all the service he got. He tried to induce the newspapers to print free reading matter concerning his business. And on some newspapers, to some extent, he succeeded.

Today the situation has reversed itself. The advertiser requests and receives a vast amount of service and promotion work, most of it free; some of it at exact cost of production to the newspaper furnishing it. But he does not, as a general rule, receive in the newspaper itself, free reading notices concerning his business.

Some day the history of this remarkable development of modern newspaper making—the service and promotion department—will be written. The speaker has been in it since July 1, 1916. At that time there were no service and promotion departments in all of New York City. There were two newspapers in Philadelphia that had established such departments and we all know of the important work that had then already been well established and was going strong on the Chicago Tribune. The St. Louis Globe-Democrat was the pioneer in the establishing of a modern, complete service and promotion department, to the best of my knowledge and belief, west of the Mississippi River. If wrong, we want to be corrected.

It is generally agreed that Colonel Holland, of the well-known Holland publications, Dallas, Tex., was the father of the whole service and promotion proposition. His little free journal, "The Co-Operator," blazed the trail for the hundreds of service and merchandising organs which have followed.

Today, with the exception of one great New York daily, and possibly a few others in smaller cities, what newspaper in the U. S. A., daily or weekly, does not do some form of service and promotion work?

Babies are born, have croup, get their teeth, have the measles and

whooping cough—and then become husky walking and talking youngsters. The service and promotion movement is, generally speaking, just entering the walking and talking stage. But we have not yet grown up. You didn't get your standardized rate card—or your Audit Bureau of Circulations—right away, either. To some extent service and promotion work in the metropolitan papers of the U. S. A. has been standardized—but not wholly.

Now, please listen to the standards of practice:

Standards of Merchandising Practice for Newspapers

It is the opinion of this committee that newspapers conducting service and merchandising departments should assist advertisers in every legitimate manner to make their campaign successful.

The legitimate functions of a merchandising and service department are:

First—To study the local market and trade territory and be able to report intelligently thereon for both local and national advertisers.

Second—To furnish such information for prospective advertisers and to make market investigations which may be general in scope and applicable to many accounts, but to insist that the identity of the proposed advertiser be made known before reporting information compiled on a specific line.

Third—To endeavor to educate the dealer to better merchandising methods and to insist that advertised goods be furnished customers rather than "just as good" substitutes.

Fourth—To encourage adequate merchandising by supplying data, maps, route lists to the trade for the use of salesmen of the manufacturer or advertiser who has made a bona fide contract for advertising space.

Fifth—To decline requests for service that are clearly not within the province of newspapers, such as selling goods or other canvassing, or the payment of bills for printing and postage on letters, broadsides, etc.

Adopted in 1921 by National Association of Newspaper Executives. Prepared by Standing Committee on Agency Relations, M. E. Foster, chairman, and Bert N. Garstin, George M. Burbach, A. G. Newmyer and Frank D. Webb, members.

Now let me demonstrate Missouri fashion by tracing out from start to finish an every-day service and promotion request.

First, we will imagine that an advertising agency in New York has a client who is considering putting on the St. Louis market a new, trade-marked article, for instance, a new toothpaste. The agent first of all writes to the service and promotion department and requests a careful trade survey of the toothpaste situation in St. Louis. He wants to know, first, the population of St. Louis and surrounding trade territory; how many homes there are; how many wage earners, etc., etc. Then he wants to know about competing pastes now on the market.

The initial advertising contract for, say, 10,000 lines, and the

schedule come through. The resident St. Louis sales manager and his crew of six specialty salesmen call at our office. He is given a portfolio. On the first page of the portfolio is a letter addressed to the trade in general and signed by the service and promotion department, stating that such and such a company will start an advertising campaign in the paper at such a date, continuing to such a date. This is to prove in black and white to all retail prospects that the campaign is really to take place. Then the salesmen are supplied with routing books so they can cover the city stores in the quickest way. Salesmen who are to cover the territory immediately surrounding St. Louis are given fifty-mile blueprint maps. If this company desires promotion letters or promotion broadsides to be mailed to such a list of St. Louis retail merchants as they may desire, the up-to-date service and promotion department will print these in its own print shop at the exact cost of labor and material, plus the postage. This outlines the usual every-day procedure, in the majority of cases.

But there are also many exceptional cases. Sometimes they want us to help them find experienced specialty salesmen who know the drug trade, the grocery trade, or the hardware trade, etc. We have a list always on hand of such men—men whom we actually know through experience. The same thing applies to woman demonstrators for work in the large stores or in windows. We put them in touch with the advertiser. He hires them.

Often we are asked to recommend names of first-class merchandising brokers, especially for food products or drug store specialties. We supply the names and addresses and the advertiser in the other city does the rest.

Occasionally, but not often, we are requested by an advertiser unacquainted with the local trade to accompany his selling representative and introduce the latter to important buyers in the large wholesale houses or important retail houses, who buy in large quantities direct. This will give you a general idea of the usual run of service and promotion requests.

Every newspaper does more or less work which it knows will probably never result in dollars or cents business, but which will or should produce good will toward that medium. Let me cite a few personal experiences. We cheerfully and politely answer hundreds of letters a year, in which stamps are rarely inclosed, concerning names and addresses of St. Louis firms; containing requests for prices and a world of other similar matters. We have often endeavored to trace missing friends and relatives, on request. And the strangest and pleasantest experience I had in seven years, I think, was the following:

A childless couple on the Pacific Coast, both native St. Louisans, wrote me for full details as to how they could secure a little St. Louis-born orphan girl, with the proviso that she have blue eyes and golden hair. They were put in touch with the proper orphan institutions and to the best of my knowledge secured the child they wished for adoption.

As the most important function of the service and promotion department of the metropolitan daily is, in my opinion, the thorough and conscientiously secured trade survey, I will go into details for a moment. The men who secure the data for these reports on the newspaper I know best, are men who were secured right out of the leading wholesale houses in St. Louis. Each of them previously had valuable experience in selling goods in retail establishments; each of them was born and bred in St. Louis. They know the salesman's language, they have a wide personal acquaintance among merchants, wholesale and retail, of all classes. Frankly, we at Sixth and Pine streets, St. Louis, cannot see the sense of hiring any other kind of merchandising men—but merchandising men.

These trained merchandisers can get the correct merchandising facts. And they do not ever quote any firm or individual by name. Thus they can come back again.

There are certain courtesies and favors—all perfectly legitimate in every respect—that we can do in return, for these gentlemen who give us from time to time, such trade data as we need, to answer questionnaires and draw up reports. If they do not care to answer a question, probably some other man in the same line has no such objection. Our investigators go to many; sometimes to fifty different men, if the questionnaire is of special importance.

Some Suggestions for Beginners in Journalism

BY GEORGE B. DEALY

(President and General Manager of the Dallas News.)

It has been my fortune to have been with one newspaper concern for almost forty-eight consecutive years. During that period I have had the privilege of being associated with many successful newspaper executives. Gleaned from such sources and from my own experience, it shall be my endeavor to tell you, as well as I can, some of the things the average publisher regards as requisites of success in journalistic work.

In the old days newspaper men, or journalists, were developed by hard experiences, by hard licks, starting in as a devil, and eventually reaching the top or dropping by the wayside, as the case might be. But the graduates were few in number. Surely with them it was a hard grind. But we must remember that the business in the old days was much smaller and simpler than it is today. Journalism has developed wonderfully in the last twenty or thirty years, and with this great development many complex problems have been added. It is so with most lines of work. Thirty years ago we never dreamed of doing things that are commonplace today, or of the publishing business developing into the magnitude it has now reached.

So with this growth and development and added complexity there came a demand for practical, scientific training, which is being given so splendidly in this institution.

You young people can count yourselves fortunate indeed to be living in this most progressive age and having opportunities never dreamed of in earlier days. As you know, schools of journalism, when first started, generally were looked upon by old-time newspaper men as foolish fads. Not so now. These schools are recognized by those who have knowledge of their product as agencies of great assistance to newspaper publishers in endeavoring to furnish young people well grounded in the fundamentals of the profession, and especially as agencies endeavoring to equip their graduates with a high sense of the responsibility and nobility of the calling. With such splendid and scientific training as is now afforded, there is sure to come a gradual improvement in the character of newspapers published, in their aims

and ideals, and in the quality of those who comprise the profession itself.

In this School of Journalism you combine theory with practical work in that you publish a real town newspaper—one you have cause to be proud of. This undoubtedly will prove a big advantage to you when you enter upon your calling.

What is your calling to be? I am told that most of your graduates incline toward the news and editorial, or advertising and business departments. All right, if your liking is for the literary end, start in at the bottom round of the ladder and crawl up. And don't be impatient. The lack of patience has ruined the prospects of many and many a young man.

Get a job as a cub reporter on a good newspaper and begin. No work on any newspaper is more important than reporting. Every item and every phase of news in the whole paper is reporting. Whether the assignment is to cover a dog fight or the biggest and most important convention or the world's greatest battle, it is largely reporting what takes places. And no assignment should be considered trivial. Many a young man disgusts his city editor by objecting to what he deems insignificant assignments.

Reporting on a daily newspaper is splendid training. You see all phases of life and if you observe and remember, you will acquire a fund of information that will help you in ways you little dream of.

As a reporter, if you are anxious to develop, you will be enabled by hard work, close application and observation to learn a great deal about the newspaper business generally. Likewise, about all manner of things. It's a marvelous opportunity, especially for one who has had good educational preparation.

Try to acquire all manner of information. Read your newspaper carefully and keep up with the times so you will know what's going on. If you are to interview a man you should know something at least of what he is talking about. And if you report a meeting you should have a clear understanding of the object of the meeting; otherwise you are likely to miss the main points. If you possess an abnormal supply of temperament, use the "For Sale" column of the classified pages and get rid of it as quickly as possible. It's a serious hindrance.

Everybody makes mistakes, and you will make them; but remember that mistakes are experiences. Be sure to profit by them and don't make the same mistake twice.

Editors have little use for "genius." They want accurate and dependable men. Brilliancy, wittiness and such come in all right as a side issue after the man has established himself as a worker.

If it takes three years to develop a football player, it takes many more years to develop a first-class city editor. I do not mean to say that you must work as a reporter for so long a time before you are advanced to this position, but I do say that before you become really worth while in the job you must have had the benefit of years of acquaintanceship with the city and state, the people and the policies of your paper; and you must have acquired the fine art of handling men. This last is a long, tedious task, for each man is different from every other, and in order to get the best out of each, the editor must have the advantage of an intimacy with hundreds of other men, and the determination to study his present force, and the wisdom to perceive that the surging ambitions of the individual members of his force are an advantage, if controlled, not repelled.

If your inclination be toward editorial writing, prepare for it. Don't worry about style. It will come to you naturally if you form a systematic habit of reading the right kind of literature. The chief editor of *The Dallas Morning News* has read the Bible through several times and is now studying the New Testament. You can't do better than to follow his example, for this book of books is the greatest English classic and contains all the wisdom of the world. Incidentally, its study will improve you morally and spiritually.

Your experience as a reporter and in the news or telegraph departments will be invaluable for editorial work. A successful editor on a daily newspaper must be a man of wide and general information, but above all, he should be judicial in temperament, well poised and sympathetic, one who loves his fellows. An ability to analyze clearly the problem of the day and to understand the general psychology is indispensable. And fortunate is he and the newspaper he writes for if he possesses that rare quality of judgment called common horse sense.

Perhaps your talents lie in the direction of the business, advertising, or circulation departments. These departments are similar on various newspapers. All successful newspapers of character and standing are conducted along sound business lines, yet each has its own peculiar systems and plans of operation. If you wish to progress in these departments—and they are all closely related—take any job that is available and start in. Learn to do thoroughly and satis-

factorily the specific job given you. If you have natural capacity in these departments, all you need worry about is to get a start.

Don't confine your interest to your own job, or to the department in which you work. Take an interest in the whole works. I don't mean for you to neglect your own work or for you to be officious, but be friendly and helpful to all around you as opportunity offers. If you are in the advertising department, for example, and can give a helpful tip or show a kindness to someone in the reportorial, stereotyping, circulation, or any other department, do so. Innumerable are the occasions which offer opportunities to show a friendly spirit to those around you. Such an attitude on the part of all concerned would be generally helpful, would make life more pleasant, and the business as a whole more efficient and successful.

If you get work with a newspaper of the right character, a going, growing concern in a good, progressive city, stick to it. Stick-to-itiveness is another word I want to emphasize as strongly as I know how. Almost invariably the possession of this quality means success, and the lack of it usually spells failure. If you do not now possess it, put forth every effort to acquire the habit of stick-to-itiveness, pertinacity, determination to succeed over every obstacle. If there is a royal road, its name is Tenacity avenue.

A short time ago we had occasion to fill the position of the head of one of our departments. The one that got the job was the man whom we felt we could count on to stick to us. Incidentally, I am glad to say he is a graduate of the Missouri School of Journalism.

Let me emphasize this thought: One of the best qualities a man can have is a determination to connect himself with a good concern and stay with it, sink or swim. We would not think of advancing a man to an executive position unless we were certain that he could be counted upon to make our work his life work. True, other strong qualifications are necessary, but none is more important than this one. No one of you can make a mistake in sticking to your job, in spite of disappointments, in spite of what may seem to you unfairness on the part of others, in spite of the fact that you may be able to get more money somewhere else.

When our concern gets an application for employment, we ask that a blank form be filled out. In this way we ascertain the jobs that the applicant has held in the previous five years and the length of time in each. And if we find that he has had several jobs within that period, the applicant doesn't appeal to us. There are exceptional cases, but very few. As a rule a man who is a drifter is not wanted.

I have employed several "rolling stones" because of their other qualifications. I recall no case in all my experience where I did not make a mistake in hiring them. Give me the man that will stick.

The cities are overloaded with trifling, inefficient, undependable people; while those who have loyalty, character and ability and those other qualifications necessary for leadership and success, are as scarce as hens' teeth. This is deplorable, but it is a fact well known to all employers. Only last month I was conversing with the head of a business house in Dallas whose brother and partner in the business died a few years ago. He could get plenty of help, he said, but not of the right kind.

"What would you give," I asked him, "to secure a man as your chief assistant who was in every way competent and dependable, and who would take as much interest in your business as you do?"

"If I could find such a man," he replied, "and could tie him to me, I would give half I possess rather than lose him."

Dependability is a rare and valuable trait. For example: an executive is continually sending written inquiries or orders on various subjects to persons in the several departments. By experience he learns that certain persons thus addressed may be depended upon to respond promptly or to attend promptly and properly to the business in hand. In dealing with certain others he lacks this confidence and is compelled to keep behind the message or order to get proper attention. One is dependable, the other, alas, is not.

Another exasperating experience of the average executive is to make a rule on a certain subject, only to find in a month or so that it is ignored and also that the man who is supposed to see to its continual enforcement has permitted it to become a dead letter.

The really dependable man, the one who respects rules and regulations which are the result of past experiences, the one who continually carries messages to Garcia, the man to whom you can give a job and feel sure it will have prompt and proper attention, is a great comfort and of real value. Therefore, I say, be dependable.

But don't be content with being a dependable machine. Cultivate another important qualification—initiative. Think things out, cultivate ideas and use them, be alert, be progressive.

Enthusiasm, too, is of immense importance and is a valuable trait. It creates interest, and frequently brings success where the lack of it means failure. And remember this: If a newspaper or any other business enterprise succeeds, it is enabled, in proportion to its success,

to do better by those who are responsible for such results. So does not self-interest suggest that it should be the joint concern of all connected with a business to do everything possible to make the concern, as a whole, successful?

Very few will become wealthy in this calling. Yet journalism can and does furnish splendid compensation to those who earn. Newspapers have well been called the University of the People. The power for good which they possess is beyond calculation and the conscientious, efficient journalist has daily opportunities for real and lasting service to his fellows, opportunities possessed by few men. Journalism affords ample and adequate compensation in this way. And after all, this is the way of a successful life. The Master said, "Even as the Son of Man came not to be ministered unto, but to minister."

In the building of The News in Dallas there are over fifty pictures of the same man. The pictures are rather small; all are framed; there is no name on them and nothing to indicate who the man was or why the picture is found in the various departments and in all sorts of odd places. They are seen near each of the big presses, in front of the editor's desk and are visible to the office boy. Inquiry will develop the fact that it is the picture of one of the Texas heroes, whose name was David Crockett, and whose slogan was:

"Be sure you are right, then go ahead."

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ROBERT S. MANN, EDITOR

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Edited by

ROBERT S. MANN,

Assistant Professor of Journalism

As part of the service of the School of Journalism, twenty-five bulletins have been published for distribution among persons interested. Most of these are now out of print, so that no more copies can be distributed, but they may be borrowed from the University Library by any responsible person upon application to the University Librarian.

The following bulletins are still in print. Copies may be obtained, while they last, by application to the Dean of the School of Journalism, Jay H. Neff Hall, Columbia, Mo. All are free except where otherwise noted.

No. 20. "The Small-Town Newspaper as a Business," addresses by Frank W. Rucker, Benjamin S. Herbert and J. N. Stonebraker.

No. 21. Deskbook of the School of Journalism, revised 1920, by Robert S. Mann, assistant professor of journalism. (Price 25 cents.)

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